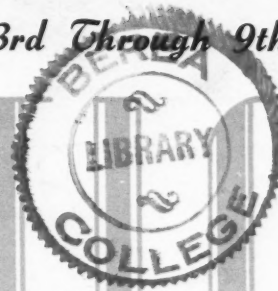


IR
0051
D7G5
v. 17
no. 4

2

Observe National Drama Week, February 3rd Through 9th

DRAMATICS

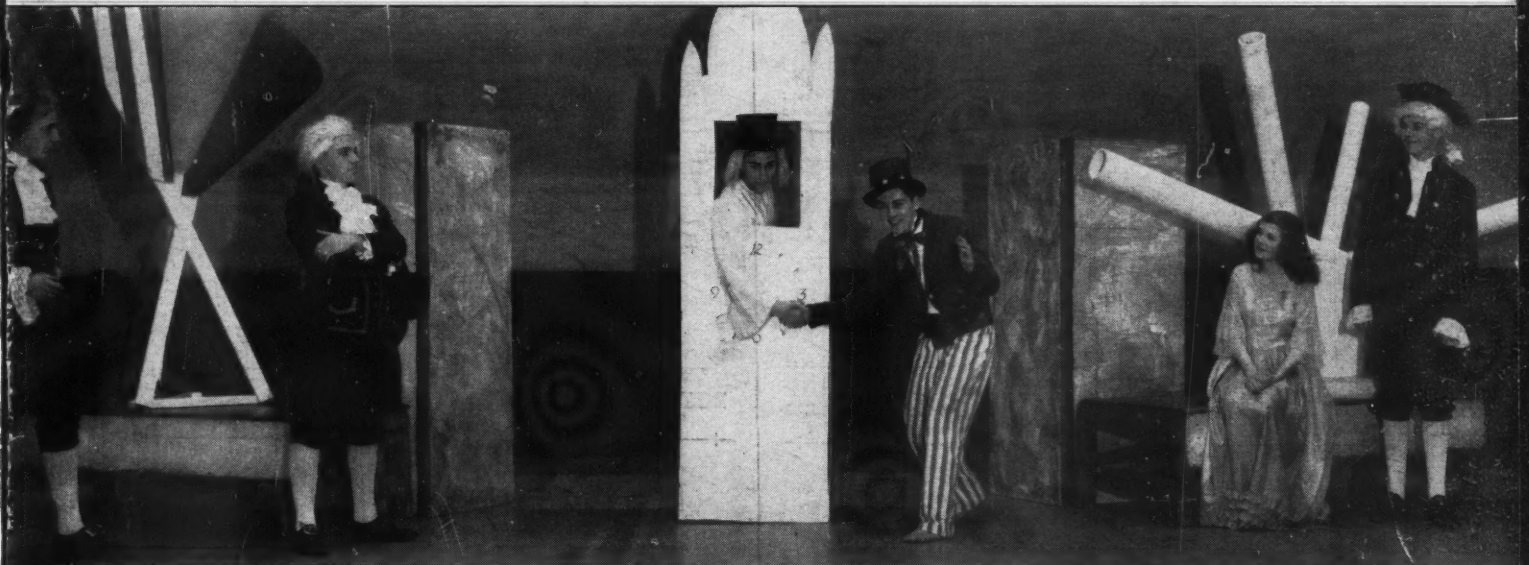


The Educational Magazine for Directors, Teachers and Students of Dramatic Arts

Vol. XVII, No. 4

JANUARY, 1946

35c Per Copy



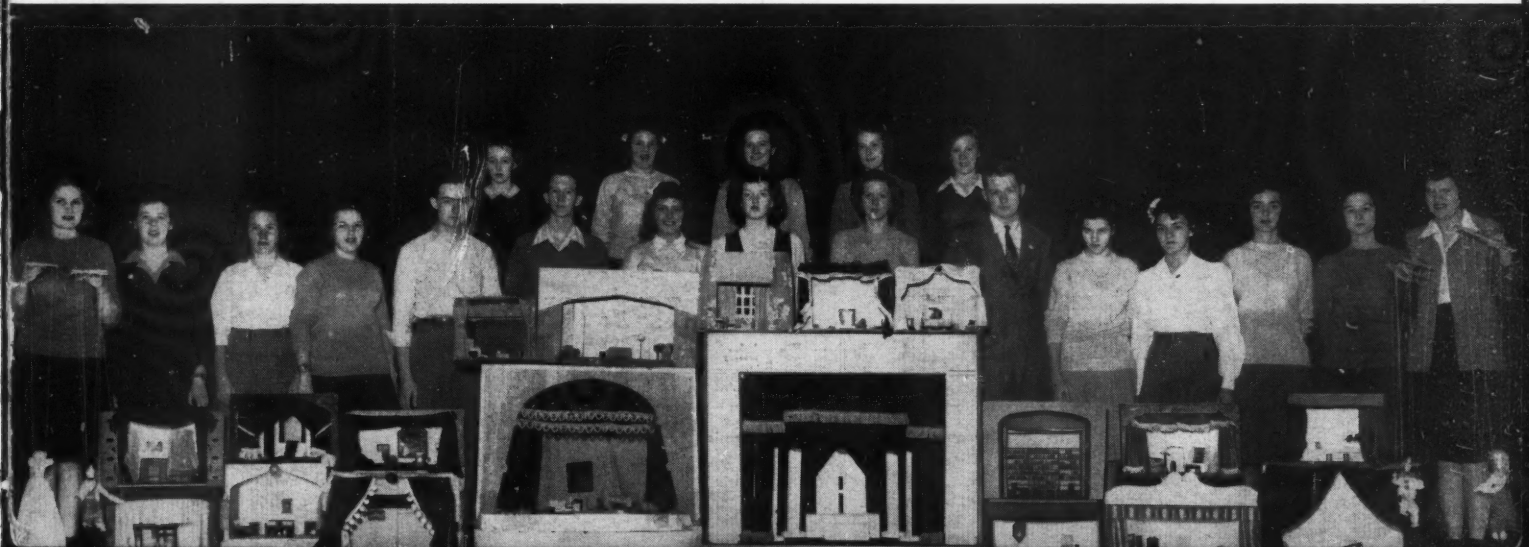
Scene from a production of *Doodle Dandy of U. S. A.* at the Kenmore, New York, High School (Thespian Troupe 108). Directed by Eve Strong.

PICTORIAL ISSUE

*A Record of Dramatic Activities Sponsored During the 1944-45 Season
by High Schools Affiliated with The National Thespian Society.*

BALCONY SCENE, a play in One Act, by Donald Elser (Page 27).

An exhibit of miniature stage sets and marionettes by students of the Senior Dramatics Class at the Wichita, Kansas, High School East (Thespian Troupe 58). Hazel Shamleifer, instructor.



NEW PLAYS FOR SPRING

The Groom Said No!

3 Act Comedy

4 men and 7 women

By Ruth and Nathan Hale: One of the most delightful comedies ever published with a plot that is . . . new, different and up-to-the-minute. Neat, breezy and as timely as this year's hat. Delightful, easily-portrayed characters . . . no love scenes. One simple set.

The Cameron family is all of a dither! Steve, their son, has just come home, after two years in the South Pacific. He has not returned, however, to the calm, quiet atmosphere he had so often dreamed of. Instead, he finds himself at a loss to know how to handle his family who are too solicitous and domineering in trying to assist him in adjusting to civilian life.

Steve's most perplexing and immediate problem is when he discovers that his mother and Clara, the girl he left behind and the daughter of his mother's bosom friend, have made all arrangements for their immediate marriage. In order to extricate himself from this situation, he decides to pretend that he has been a psycho-neurotic patient and that he has spells which occur without advance warning. The truth of the matter is that Steve during his absence has fallen in love with Lt. Shirley Anderson, a navy nurse. To convince Clara and his Mother of his serious condition, he pretends to have a relapse in their presence . . . and then on the pretense of needing specialized nursing care, Steve suggests that they get his former nurse to come to his home as she would be the only one who understands how to take care of him. . . . said nurse being Shirley Anderson. Clara consents to this arrangement only on the condition that the nurse be permitted to stay just long enough to teach Clara how to take care of Steve herself. However, from the minute that Shirley steps into the house, it becomes a free-for-all between the two girls as Clara in no uncertain words let them know she is suspicious of the whole thing. As a result . . . well, why spoil it. Read it and find out which one gets him.

In addition, you'll love Willie, the horn-rimmed glasses, skinny type; Patty, who says what she thinks; little Mary Alice Smith, who'll steal the show in one page of dialogue; the easy-going father with a keen sense of humor; and Mrs. Sorenson who is fairly bursting with advice. In fact, we'll guarantee you'll get a kick out of every one of them. Try it and see!

ROYALTY \$10.00

Books, 60 Cents

Take Your Medicine

3 Act Farce

4 m., 8 w., extras

Here is Felicia Metcalfe's latest and greatest comedy . . . just released for amateur production. A really "super" play . . . not an unnecessary line, a dull moment, or a serious scene in the entire play . . . simply nothing like it anywhere. No difficulties whatever in staging and directing. Easy interior.

Wow! Leave it in young Bill Jackson to get himself into a terrible jam. But can you blame him for not correcting a wrong impression when fifty thousand dollars are at stake? You see . . . Bill is a Doctor of Philosophy and a college professor, which means he really can be called "Doctor" all right. But his fiancée, Angela, has a wealthy cranky uncle who likes medical doctors but is strongly prejudiced against professors. So when Angela brings Bill to meet Uncle Henry at the hospital and introduces him as Dr. Jackson, Uncle Henry thinks he is a surgeon . . . and no one corrects him because he promises to give Angela and Bill \$50,000 for the first life Bill saves. And that really starts something . . . for the regular hospital doctor has to leave town suddenly, and Bill is called upon to help in several humorous emergencies. First, it's a chicken bone a patient swallows. Bill extracts it with sugar tongs. From then on, one laughable situation follows another in quick order until the worst of all happens—a patient suddenly develops appendicitis! Bill, much against his will, is rushed out to the operating room, and then . . . but to tell more would be to give away some of the fast-moving, rib-splitting fun.

Then, there are the antics of the two hospital room-mates, Dodson and Puckett, who keep things in a continuous uproar. Puckett, jolly and extremely mischievous, and Dodson, wealthy, crabby and overbearing, keep the hospital staff in hot water from start to finish. And there are Jack, the witty orderly, and funny Dovie Finkledink. The straight roles will be popular with your cast too—pretty young nurses, personable Bill, and attractive Angela. After you have read this play, you too will agree with us that here's a new type of farce . . . good for hundreds of laughs from any audience. Don't miss it!

TAKE YOUR MEDICINE was a pleasure to direct and the cast enjoyed producing it. The play was well received by the audience because it was in different.—Supt. A. P. Santegard, Bridgewater, S. D.

ROYALTY \$10.00

Books, 50c Each

Grandad Steps Out

3 Act Farce

5 m., 8 w. (Extras if desired)

By Felicia Metcalfe. Here is a play high school casts enjoy doing because it is different—your audience will tell you they have never seen a funnier play than *Grandad Steps Out*. Clean, wholesome and full of laughs from curtain to curtain. Setting and properties are very simple. One interior.

Grandad, ill a year ago, is still considered an invalid by his daughter, Mrs. Morton, who feeds him on nothing but soup and crackers while he dreams of thick, juicy steaks. An old friend, "Big Jim Mahoney" returns from "out in Arizona" and plans to stay a supper for all his boyhood pals.

He helps Grandad make plans to get out of the house without his daughter's knowing. Unfortunately all his clothes are in storage. His grandson, Kip, has come for a visit, so they bribe the maid to sneak Kip's clothes out of his room. When grandad appears in the suit wearing a red bowtie, his coat sleeves nearly up to his elbows, his pants halfway up to his knees, the audience really shakes the rafters. The two old men sneak out of the house with nobody the wiser.

A nosy old maid across the street sees them and telephones Mrs. Morton, who scoffs at the idea, saying her father is asleep on the sofa. It is really Tilly, the maid, who has been bribed by Grandad to cover up with a blanket, and snore at intervals.

Kip, who has a date to go to the movies with the girl next door, gets a shock when he finds his suit missing. His older sister, Betty, and her boy friend make the discovery that Grandad has disappeared. Assuming that a burglar has stolen Kip's suit and kidnapped Grandad, they notify the police. The tempo now gets faster and faster.

While the detective, a regular "human bloodhound," and the family are out looking for Grandad, he and Big Jim slip into the house with mysterious bandages around their heads. A surprising romance develops and just before the final curtain there is a scene that gets the biggest laugh of the many that are found in this hilarious farce. Everyone likes it.

"Grandad Steps Out" is one of the best comedies I have read. Neither the students nor I tried it in practice. We presented it to a record crowd and I have never had more requests for a repeat performance. It is adaptable to high school students and very easily produced.—Thelma Carter, Director of Dramatics, Vinita, Oklahoma.

ROYALTY \$10.00

Books, 50c Each

Papa Says No!

3 Act Farce

6 m., 8 w. (Extras if desired)

By Felicia Metcalfe. For laughable lines, action galore, and comical situations, this play definitely has no equal . . . it will be your best production in years. It's clean, wholesome, and lots of fun every minute of the play. Characters easy to portray . . . setting and directing simplicity itself. One easy interior.

Young ladies of today are inclined to have minds of their own. So, exciting results are bound to occur when wealthy, dictatorial Mr. Page decides to end his daughter Janet's romance with Jack Prescott by taking her for a trip to Florida. From there (at least so he thinks) it will be an easy step to send her to South America for a year's stay with his brother. But, when Jack finds out what is happening, things begin to look complicated for him. So . . . what does he do but take a plane to Florida. Upon his arrival he enlists the aid of his college friend Pete Carter. To prevent Mr. Page's knowing he is there, Jack masquerades as a waitress in the hotel coffee shop, and Pete impersonates a pretty girl, hoping to tempt Mr. Page and persuade him to postpone his trip. All of which would be just fine—except for money Miss Luella Watts, a guest at the hotel. When someone breaks the lock on Mr. Page's suitcase, she accuses Jack of doing it. And reason enough, for Jack's actions are very strange indeed! But, when the police are called in, all looks hopeless for Jack and Janet—until a very lucky incident occurs that solves the difficulty to everyone's satisfaction and complete enjoyment. Here is a plot in which surprise piles upon surprise until your audience will wonder how this complicated mixture of comedy and farce can ever be untwisted. The characters (extras if desired) are easy to portray and will be popular with every member of your cast . . . you will have no rehearsal problem. The setting is a refreshing change from the usual living room interior but is easily arranged. For weeks after the production, "PAPA SAYS NO!" will be a by-word in your community. Be sure to include this latest play in ordering your reading copies. A very flexible cast.

ROYALTY \$10.00

Books, 50 Cents

For full particulars and many other new plays, see our new 128-page catalog . . . sent on request.

THE HEUER PUBLISHING CO.

Cedar Rapids, Iowa

In answering this advertisement, mention *Dramatic Magazine*.



1. Scene from *Howdy Stranger*, a production of Thespian Troupe 256, Twin Falls, Idaho, High School, with Florence M. Rees directing.

2. Members of the cast for the production of *Little Women* at the Roosevelt High School (Thespian Troupe 50), Wyandotte, Mich.

3. Georgia Burgess as Elsa and Jim Campell as the soldier in *The Little Minister* as given by Thespian Troupe 256, Twin Falls, Idaho.

4. A serious moment for two players in *Ever Since Eve*, Thespian Troupe 25, Spanish Fork, Utah, High School. Carol Oaks, director.

5. Thespian David Wolff as Windemere Hightower (villainous throughout) in *The Curse of an Aching Heart*. A production of the Kilgore, Texas, High School (Thespian Troupe No. 45), with Janis Stephens directing.

6. Act 1 from *Janie*, as given at the Robbinsdale, Minn., High School (Thespian Troupe No. 352). Directed by Bess V. Sinnott.

7. Scene from *Little Women* as produced at the Lawrenceburg, Ind., Consolidated High School (Thespian Troupe 485). Directed by Ruth Bertsch.

MYSTERY PLAYS WITH A NATIONAL REPUTATION

We offer a list of mystery plays that are unusual, clever and popular favorites.

THE GREEN DRAGON EMERALD

Three acts of thrilling, novel mystery for a cast of 7m., 5w. One int., one ext. Here is a box-office play for the advanced amateur group. Easy to stage, a decided novelty and thrilling from start to finish. (Royalty, \$25.00.)

Books, 75 Cents

THE GOOD BAD MAN

A mystery-comedy in 3 acts for 5m., 5w. One simple interior. A breath-taking, soul-stirring mystery that has the rugged southwest as its locale. As one of the dramatic critics wrote: "The Good Bad Man was a welcome change from the highbrow parlor play of which the public has had so much, and the audience reveled in the hair-raising episodes and bristling situations." (Royalty, \$25.00.)

Books, 75 Cents

THE LAUGHING GUEST

A mystery-farce in 3 acts for 6m., 4w. One easy interior. Easy to stage and no mechanical properties, yet thrilling, and different and an abundance of good comedy. (Royalty, \$10.00.)

Books, 60 Cents

THE RED PHANTOM

A breath-taking, hair-raising mystery melodrama in 3 acts for 9m., 9w. One easy interior. A good, sound, substantial plot, built up on facts of real happenings rather than fantastic supposition. A clever and absorbing play that is very popular. (Royalty, \$25.00.)

Books, 75 Cents

THE SKY TRAIN

A mysterious melodrama in 3 acts for 8m., 4w. One easy set. The entire action of the play takes place in the passenger compartment of a trans-atlantic clipper. Take your audience on a two hour sky voyage with thrills, chills and hearty laughter. (Royalty, \$25.00.)

Books, 75 Cents

For a complete description of These Unusual Mystery Plays Refer to Your BANNER (basic) Catalogue.

Banner Play Bureau, Inc.

449 Powell Street, San Francisco 2, Calif.

AND

Banner Plays

519 Main Street, Cincinnati 2, Ohio

Mention Dramatics Magazine

DRAMATICS

The Educational Magazine for Directors, Teachers and Students of Dramatic Arts

Dramatics Magazine is the official organ of The National Thespian Society

\$2.00 Per Year—35c Per Copy

COLLEGE HILL STATION, CINCINNATI 24, OHIO

PICTORIAL ISSUE

IT HAS been our custom, in recent years, to devote the January number of this magazine to the publication of pictures contributed by schools affiliated with THE NATIONAL THESPIAN SOCIETY, a nation-wide organization for the advancement of dramatic arts in the secondary schools.

We have reason to believe that a pictorial record of this nature serves well to stimulate the high schools to attempt even better work in dramatic arts than they are performing at present. Such a record also gives our readers in general a better understanding of the high school theatre—its potentialities and limitations.

There are some 28,000 private and public high schools throughout the United States. Each of these schools, at one time or another during the year, undertakes at least one dramatic production. This may represent the efforts of a class or club in dramatics, or it may be a project of a school group interested in raising funds. The production may take the form of a one-act play, presented at the school assembly or in a classroom. It may be a three-act play staged by teachers and students as the result of their interest and enthusiasm for the theatre and the drama. Audiences for these performances are large—larger than those of the college theatre, community theatre, and professional theatre combined. These and other activities of the high school theatre are well illustrated in the pictures found in the following pages.

A word of thanks is due to the teachers and students who provided the photographs, in spite of wartime limitations on films and other materials, not to mention the absence of trained photographers in many of the smaller communities.—EDITOR.

EDITORIAL STAFF

Editor and Business Manager:

Ernest Bavelly College Hill Station
Cincinnati, Ohio

Contributing Editors:

C. Lowell Lees University of Utah
Salt Lake City, Utah
Barnard Hewitt Brooklyn College
Brooklyn, N. Y.
Harold Turney Los Angeles City College
Los Angeles, Calif.
Earl W. Blank Berea College
Berea, Ky.
Arnold S. Gillette University of Iowa
Iowa City, Iowa
Paul Myers New York, N. Y.
Louise C. Horton Drama for Children
Royal Oak, Mich.

Advisory Editors:

Katherine A. Ommanney North High School
Denver, Colorado
Jean E. Donahay Senior High School
Brownsville, Pa.
Dina Rees Evans Heights High School
Cleveland, Ohio
Mildred E. Murphy Senior High School
Orlando, Fla.
Paul F. Opp Fairmont State College
Fairmont, W. Va.
Robert W. Ensley Kiser High School
Dayton, Ohio
Harry T. Leeper East Fairmont High School
Fairmont, W. Va.
Elmer S. Crowley Junior High School
Idaho Falls, Idaho
George M. Savage University of Washington
Seattle, Wash.
Charlotte B. Chorpennig Goodman Theatre
Chicago, Ill.

DRAMATICS MAGAZINE is the national publication for the advancement of dramatic arts in education and recreation. Critical or editorial opinions expressed in these pages are those of the authors and DRAMATICS MAGAZINE assumes no responsibility. Manuscripts and photographs submitted to DRAMATICS MAGAZINE should be accompanied by self-addressed envelope and sufficient postage for their return. While all due care is taken of them, the publishers cannot be responsible for the return of unsolicited manuscripts or photographs.

SUBSCRIPTION RATES

One year subscription—U. S. A.	\$2.00
" " Foreign	2.75
Canada and Newfoundland	2.25
Single copy	.35
Back issues, per copy	.50

RATES TO MEMBERS OF THE NATIONAL THESPIAN SOCIETY

Troupe Sponsors
Thespian Student Subscription: (One year subscription included in life membership fee of \$1.50.)
Thespian Student Renewal Subscription: \$1.25 per year as long as student remains in high school.

DRAMATICS MAGAZINE is published monthly (eight times) during the school year at College Hill Station, Cincinnati, Ohio, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Date of publication: Oct. 1, Nov. 1, Dec. 1, Jan. 1, Feb. 1, Mar. 1, April 1 and May 1. Mildred E. Murphy, National Director; Jean E. Donahay, Assistant National Director; Ernest Bavelly, National Secretary-Treasurer; Earl W. Blank, Senior Councilor; Paul E. Opp, Senior Councilor.

Entire contents copyright, 1946, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Entered as second class matter September 15, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U. S. A.

DRAMATICS MAGAZINE



1. Scene from *Freedom from Want*, a Thanksgiving Day play staged by members of Thespian Troupe 507 at the Lincoln High School, Ellwood City, Pa. Directed by Elizabeth McHugh.

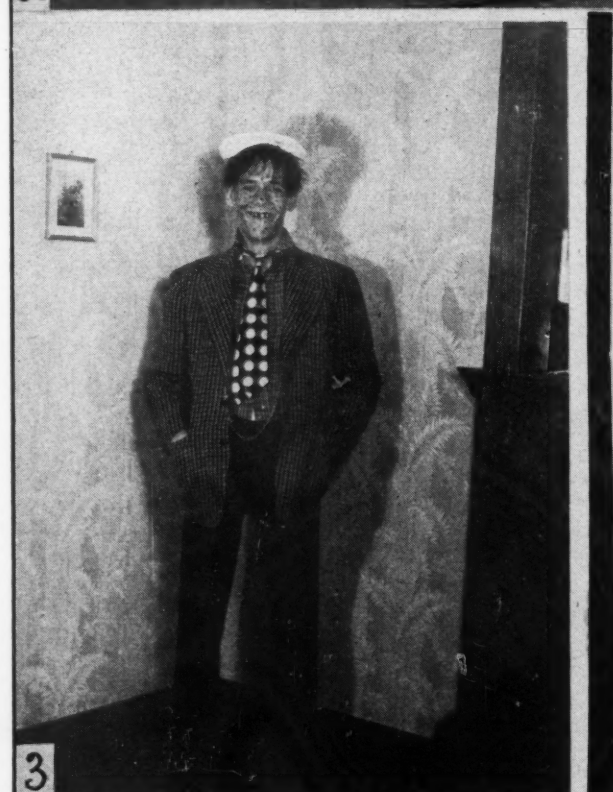
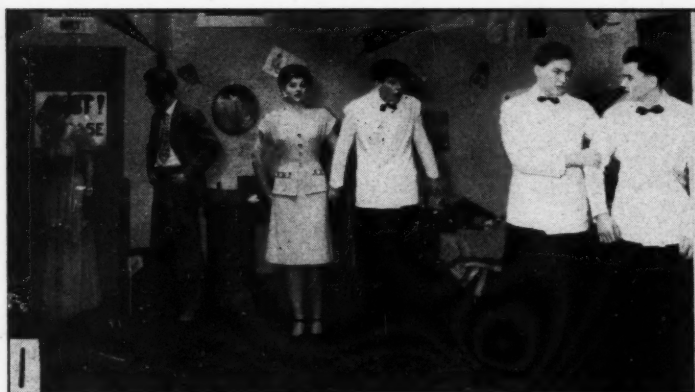
2. Thespians Eleanor Gibbs and William Howe as they appeared in a production of *The Rivals* at the San Diego, Calif., High School (Thespian Troupe 55). Directed by Lois Perkins.

3. Cast for a production of *Young April* at the Lincoln High School (Thespian Troupe 507), Ellwood City, Pa. Directed by Elizabeth McKnight.

4. Scene from *The Lady Who Came to Stay* at the Chowchilla, Calif., Union High School (Thespian Troupe 434). Directed by Frank Delamarter.

5. Members of the first all-Thespian cast from the Revere, Mass., High School (Thespian Troupe 156) to take first place honors in both the State Festival and in the New England Drama Day Festival. Directed by June Hamblin and Emily Mitchell.

6. Stage set for "Giff's Follies," a revue presented at the Idaho Falls, Idaho High School (Thespian Troupe 480). Designed by Elmer S. Crowley and Hedwig Bury.



1. Scene from the popular comedy, *Best Foot Forward*. (Photograph did not give name of the school making this contribution.)

2. Members of Thespian Troupe 275 of the Victory High School, Clarksburg, W. Va., in a scene from *Little Women*. Directed by Susan Montgomery.

3. Thespian Robert Nielsen as the farm hand in *Lavender and Old Lace*, a production of the Aurora, Nebr., High School (Thespian Troupe No. 17). Directed by Loine Gaines.

4. Connie Davis as Goody and Mary Bewley as Olita in *The Fighting Littles*. Staged by the Bellefontaine, Ohio, High School (Thespian Troupe 100), with Mrs. H. A. Dodd directing.

5. Cast for *The Imaginary Invalid* as staged at the Torrington, Conn., High School (Thespian Troupe 611). Allan A. Eastman, director.

6. Scene from *Heaven Can Wait*, presented by the Junior Class at the York Community High School (Thespian Troupe 94). Directed by Doris E. White.

Two New Hits

With their great popularity already established, these two comedies, published this fall, are just the thing for the director who wants a new play that can be relied on to please everyone with its fast-moving, cheerful appeal.

A Case of Springtime

(3-Act Comedy; 6 m, 9 w, 1 int., by Lee Sherman)

STORY: Bob's in wrong again! Joan, his girl, is madder than anyone, unless you count her dad, the Principal. Bob had tried to do a magic act for school assembly . . . it was all to impress Joan, who'd even lent her dad's formal coat. Then Joan volunteered for the sawing-in-two act—and she was definitely scratched! Meanwhile, the kid brother has torn the Principal's coat. To hide the damage, Bob thrusts it into the laundry bag. He doesn't know that the contents of the bag are to be dyed bright

yellow. The maid totes off the bag while Bob explains he's delaying returning the coat in order to bring it back in perfect condition! To help Bob, his mother decides to entertain some P. T. A. ladies. They may speak a good word to the Principal. It's not Bob's fault that the ladies get caught in some home-made booby traps (contrived out of a hot pad, fly-paper, pepper, and an electric fan). All is lost! And yet, in the end, Bob does manage not only to extricate himself but to come out on top!

Sing for Your Supper

(3-Act Comedy; 5 m, 8 w, and extra girls, 1 int., by Anne Coulter Martens)

STORY: Ranny and Biff were forgotten men, since Joanie and Laurette had given their hearts to the radio mystery crooner. Then they pull a fast one, and frame Stephen, the new music teacher, as the mystery crooner. This will disillusion the girls—the boys hope. But it does just the opposite, and before you know it the girls are swooning at Stephen's feet. But even worse—Stephen really is the mystery crooner. To stave off the onslaught of girls, Stephen asks Susan (more his age and secretly in love with him) to pretend that they are engaged. Susan readily agrees, but Biff and Ranny spoil things

by framing the engagement of Stephen to three of the bobby-sox brigade at once, and Susan is heartbroken. A lady reporter with a nose for news, a slick photographer, and a fast-talking girl from the advertising agency, then descend on Stephen to make his existence more hectic (if that is possible). In a fast and furious final act, Stephen finds time not only for his serious music—and his crooning—but for Susan, also. This captivating comedy of teen age people will delight not only the younger generation but the older, as well. It is another Martens hit!



The finest plays are published by

THE DRAMATIC PUBLISHING COMPANY

59 E. VAN BUREN ST.

CHICAGO 5, ILL.

Mention DRAMATICS MAGAZINE



1. Characters from a performance of *Kind Lady*, Spanish Fork, Utah, High School (Troupe 25). Carol Oaks, director.

2. Scene from *Life with Willie* at the Wellsville, Ohio, High School (Troupe 363). Margaret Wallace directed.

3. Stephen Pluta as Peter Standish and Marie Kneeshaw as Helen Pettigrew in *Berkeley Square*. A production of the Central High School (Troupe 281), Trenton, N. J. Directed by Elizabeth Dillon.

4. Ellis Albright as the monster in *Ghost Wanted*, at the Eldora, Iowa, High School (Troupe 433), with Florence Leaver as director.

5. *Her Name Was Ann*, a one-set play entered in the Cedar Rapids Drama Festival

by the Roosevelt High School (Thespian Troupe 561), with Roberta D. Sheets directing.

6. Cast for the musical comedy, *Once Upon a Time*, written and produced by students of the William Penn Senior High School (Troupe 520), under the supervision of Leon C. Miller.

7. Thespians Betty Pryde, Marylin Martin, and Carol Condra in *Moor Born*. Staged at the Centerville, Iowa, High School (Thespian Troupe 385). Bill Dodds directed.

8. Scene from *Thumbs Up* at the Huntington Beach, Calif., High School (Troupe 509). Directed by Edna Dean Condon.

9. Model stage set constructed by Calvin Holbert Jr., at the Wenatchee, Wash., High School. Marjorie White is seen at right.



Scene from *Midnight*, at Dearborn (Michigan) High School

Plays By GLENN HUGHES

Known throughout theatreland for their unfailing stageworthiness

ACCIDENTS WILL HAPPEN (6 M. 6 W.)

ASK ME ANOTHER (6 M. 6 W.)

BEGINNER'S LUCK (7 M. 8 W.)

THE GREEN SCARAB (7 M. 6 W.)

GOING PLACES (5 M. 7 W.)

GUESS AGAIN (7 M. 7 W.)

HAPPY-GO-LUCKY (6 M. 6 W.)

MIDNIGHT (7 M. 6 W.)

RUNNING WILD (8 M. 6 W.)

SPRING FEVER (6 M. 6 W.)

SUSPENSE (7 M. 6 W.)

Books, each, 75c. Percentage royalty or flat-rate royalty.

Basic and Supplementary Catalogs on Request.

131 E. 23rd Street
New York 10

Row, Peterson & Company

1233 S. Hope Street
Los Angeles 15



1. Cast for a production of *Seven Sisters* at the Glen Cove, N. Y., High School (Troupe 41). Directed by Ros:mary Cahill.

2. Scene from *The Wild Swans*, given for the children's theatre of Urbana and Champaign, Illinois, by dramatics students of the Urbana High School. Directed by Ethel D. Hamilton.

3. *June Mad*. This scene is from the production given at the Grand Ledge, Mich., High School (Troupe 56), with Lucile E. Durkee directing.

4. Scene from a production of the three-act play, *The Family Portrait*. (Name of school contributing picture not reported.)

5. Scene from *Tomorrow the World* as staged by Lawrence W. Smith at the Charleston, W. Va., High School (Troupe 200).

6. Members of the cast for *The Great Big Doorstep* at the Urbana, Ill., High School (Troupe 161). Directed by Ethel Hamilton.



1. 2. 3: Scenes from a playbill of three one-act plays (*A Well Remembered Voice*, *Red Carnations*, and *Suppressed Desires*) staged by Thespian Troupe 282 of the John Greer High School, Hoopeston, Ill. Directed by B. F. Johnston.

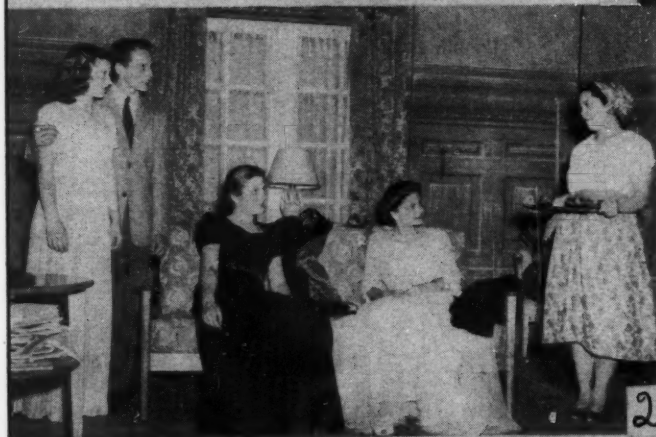
4. Two of the Sisters in *Murder in a Nunnery* as staged under the direction of Sister Charitas as the Academy of the Holy Angels (Thespian Troupe 568), Minneapolis, Minn.

5. Characters from a production of *Little Women* at the Williamson, W. Va., High School (Troupe No. 23). Directed by Rose G. Smith.

6. Finale to Act I from *The Night of January 16th* as staged at the North Central High School (Troupe 628), Spokane, Washington. Directed by Grace Gorton.

7. Two characters from the production of *Don't Take My Penny* at the Buffton, Ohio, High School (Troupe 169). Directed by Paul W. Stauffer.

8. Scene from *Sky Road*, presented by Alice Francis Allford at the Carlinville, Ill., High School (Troupe 564).



1. Four players from the production of *Career Angel* at the Academy of the Holy Angels (Thespian Troupe 568), Minneapolis, Minn. Sister Charitas directed.
 2. Scene from a production of *Smilin' Through* at the Army and Navy Academy, Carlsbad, Calif. (Thespian Troupe 130). Directed by Mrs. Wm. Currier Atkinson.
 3. Act 1, Scene 2, from *Song of Bernadette* as given at the Notre Dame Academy of Cleveland, Ohio (Thespian Troupe 574). Directed by Sister Mary Alicia.

4. *Tomorrow the World* as produced by the dramatics department (Thespian Troupe 122) of the Newport News, Va., High School, with Dorothy M. Crane directing.
 5. Scene from *The Mad Hatters*, staged by Thespian Troupe 408 at the Woodland, Calif., High School. Directed by Roy K. Stave.
 6. One of the tense moments which highlighted the performance of *Midnight* at the Dearborn, Mich., High School (Troupe 586), with Jessie Church as director. This production was sponsored by the senior class.

NEW AND RECENT PLAYS

SOME of these plays are released everywhere and some are limited as to territory and date. In each case please write to the Service for information. SEND FOR LATEST COMPLETE AND REVISED CATALOGUE—FREE OF CHARGE.

Snafu	Rebecca	A Bell For Adano
Ramshackle Inn	Junior Miss	Sweet Charity
Abe Lincoln in Illinois —(new acting version)		Only An Orphan Girl
Arsenic and Old Lace	Cuckoos on the Hearth	Career Angel

RAMSHACKLE INN

This new comedy-mystery now available practically everywhere. Books 75c. Fee \$35 for first, \$25 each succeeding, performance.

SNAFU

A tremendous comedy hit, which can easily be made into a high-school play with a few minor cuts. Send for free list of changes to be used with present text. Books 75c. Fee \$50 for first, \$25 each succeeding performance.

DRAMATISTS PLAY SERVICE, INC.

6 East 39th Street

New York 16, New York

LONGMANS' plays for spring production

THE YOUNG IN HEART

Three act romantic comedy based on the copyrighted motion picture released by David O. Selznick. From a *Saturday Evening Post* story, *The Gay Banditti*, by I. A. R. Wylie. One set. 6M, 6W and Extras. "Everyone liked the play."—E. J. Smith, Central H. S., La Crosse, Wisc. (75c)

MAGNIFICENT OBSESSION

Dramatized from the best selling novel by Lloyd C. Douglas. Three acts, one set. 5M, 5W. "A wonderful high school senior class play."—George A. Manning, Prin., Sr. H. S., Muskegon, Mich. (75c)

A GIRL, A GUY AND A GOB

Three act comedy based on the R. K. O. Picture. One set with optional prologue. 8W, 6M, Extras. "A huge success."—Miss Frances E. Burns, Sexton H. S., Lansing, Mich. (75c)

POP ALWAYS PAYS

A lively comedy based on the R. K. O. Picture. One set. 5W, 4M. "Rich in comedy, fast-moving dialogue and action." Ernest Bavely, *Dramatics* magazine. (75c)

VIVACIOUS LADY

Based on the R. K. O. Picture, from an original story by I. A. R. Wylie. One set. 5M, 5W and Extras. "Just the right vehicle for the youthful talent of our school."—Adeline L. Hallow, University of Pittsburgh, Johnstown Center. (75c)

MAID'S NIGHT OUT

Based on the R. K. O. Picture. Unit set. 6M, 5W and Extras. "A delightful comedy farce . . . Highly entertaining."—Owen E. Hodgson, Salina, Kans., H. S. (75c)

JOY OF LIVING

A comedy based on the R. K. O. Picture. From an original story by Dorothy and Herbert Fields. One set. 5M, 6W and extras. "Very successfully produced."—E. L. Heasley, Sr. H. S., Mansfield, O. (75c)

SECOND CHILDHOOD

By Zella Covington and Jules Simonson. One set. 6M, 6W. "Best play ever given here."—Mrs. J. W. Johnson, Alachua, Fla., H. S. (75c)

Longmans' contest plays

THE VALIANT

By Holworthy Hall and Robert Middlemass. 5M, 1W. (50c)

BIRTHDAY GREETINGS

By Herbert S. Nusbaum. 2M, 5W. (50c)

THE TANGLED WEB

By Charles G. Stevens. 2M, 2W. (50c)

THANK YOU, DR.

By Gilbert Emery. 3M, 2W. (50c)

OVERTONES

By Alice Gerstenberg. 4W. *In Ten One Act Plays*. \$2.

THE IDLINGS OF THE KING

By Erle Remington. 5M, 11W. (35c)

THE SLEEPING BEAUTY

By Margaret Ellen Clifford. 6M and W and Extras. (50c)

UPSTAGE

By Alice Gerstenberg. 3M, 3W. *In Comedies All*, \$2.

Send for a descriptive catalogue.

LONGMANS, GREEN AND COMPANY

55 Fifth Avenue, New York 3, N. Y.

ACT III from a production of *Best Foot Forward* staged at the Champaign, Ill., Senior High School (Troupe 106). Directed by Marion Stuart.



CAST for the production of *One Mad Night* produced by Thespian Troupe 453 at the Lower Camden County High School, Lindenwold, N. J. Directed by A. W. Moeller.



CAST for the three-act comedy, *Come Rain or Shine*, presented at the Wm. Chrisman High School, Independence, Mo. (Thespian Troupe 389.) Nanabel Cassell directed.



REHEARSAL scene from the senior class (1945) production of *Best Foot Forward* at the Benton Harbor, Mich., High School (Troupe 455). Directed by Margaret L. Meyn.



AN outstanding production of the 1944-45 season at the Salem, N. J., High School (Thespian Troupe 127) was *Feathers in a Gale*, with Miss Marie L. Oehrle directing. The picture shows members of the cast.





FINAL tableau from a production of *The Nativity* at the W. H. Adamson High School, Dallas, Texas (Thespian Troupe 338). Directed by Wilhelmina G. Hedde.



CAST and stage set for the senior class production of *Anne of Green Gables* at the Boonville, Ind., High School (Troupe 269). Directed by Ravia Garrison.



SCENE from the children's production of *Legend of the Art* at the La Garange, Ga., College Preparatory Department (Thespian Troupe 36). Directed by Irene E. Arnett.



GROWING PAINS. Presented by members of the senior class and Troupe 8 of the Miami, Florida, Edison High School (Thespian Troupe 592), with Thelma Cox directing.



CHARACTERS in a production of *Post Road* at the Pullman, Wash., High School (Thespian Troupe 592), with Mary Alice Davidson directing.



1. Cast for *Green Stockings*, senior class play at the Webb City, Mo., High School (Troupe 608). Marjorie Allen directed.

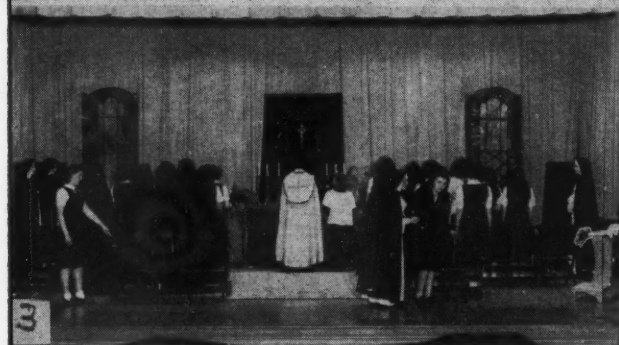
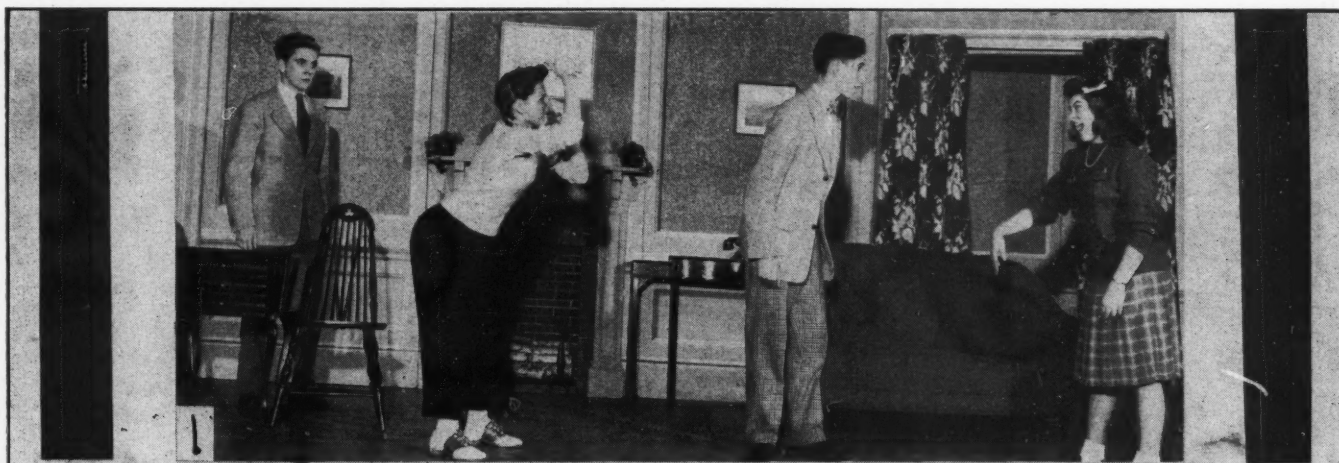
2. Scene from the production of *Spring Green* at the Pana, Ill., Township High School (Troupe 219). Directed by Fern E. Sawyer.

3. Interlude from a *Midsummer Night's Dream* staged by Troupe 254 of the B. M. C. Durfee High School, Fall River, Mass. Directed by Barbara Wellington. Awarded rating of excellent in State and New England Drama Festival.

4. *Out of the Frying Pan*, a production of the senior class play at the Idaho Falls, Idaho, High School (Troupe 480). Directed by Myrtle Thompson.

5. Another scene from *Spring Green*. This production was given at the Shelly, Idaho, High School (Troupe 618), with Frances Burtenshaw directing.

6. Characters from *The Willow and I* at the Litchfield, Minn., High School (Troupe 263). Directed by Floyd G. Warta.



1. Scene from the Revere, Mass., High School (Troupe 156) production of *Junior Miss*, with June Hamblin and Emily L. Mitchell directing.

2. A Christmas play, *In Shepherd's Field*, presented at the Columbus, Ind., High School (Troupe 57). Directed by Mildred Murray.

3. The chapel scene from *Murder in A Nunnery*, Academy of the Holy Angels (Troupe 568), Minneapolis, Minn.

4. Another production of *Junior Miss*. This was given by dramatics students of the Moorhead, Minn., High School (Troupe 362), with Clara Strutz as director.

5. Stage set and cast for a production of *Lost Horizon* at the Keokuk, Iowa, High School (Thespian Troupe 192). Directed by Rita West.

6. This is a scene from the production of *Spring Green* as staged at the Technical High School of Indianapolis, Ind. Directed by Evelyn Kletzing.



1. Set for *Tomorrow the World* at the Canon City, Colo., High School (Troupe 246). Directed by Mrs. Evangeline E. Steen.

2. Set for the production of *Spring Green* at the Stonewall Jackson High School, Charleston, W. Va. (Troupe 121.) Directed by Teresa C. White.

3. Set for *You Can't Take It With You* at the Knoxville, Iowa, High School (Troupe 209). Designed by Beryl Hall. Play directed by Jean

Wickless and Dugan Laird.

4. Set for the production of *Papa Is All* at the Rocky River, Ohio, High School (Thespian Troupe 65). Directed by Edith A. White.

5. Setting for a production of the drama, *Death Takes A Holiday* at the Roosevelt High School, Wyandotte, Mich. Thespian Troupe 50.) Directed by Carl S. Hardwicke.

HEADLINER PLAYS

A Selected Group of Our Most Popular Plays of the Current Season

THREE ACT PLAYS

REMEMBER YOU'RE A LADY, comedy by Wilbur Braun. 4 m, 6 w. Noble Simpson, a timid soul, is attacked and recovers consciousness to find himself in woman's clothing and a stolen car. If you have a good boy for female impersonations, don't miss this laugh riot. Price 50c.

ROMANTIC BY REQUEST, comedy by Ahlene Fitch. The setting of this riotous comedy is the garden of a small rural summer hotel. There is the girl with the "dead pan," peppery Grandma, suave Harold, poor Reuben who isn't "romantic" and other equally good parts. Price 50c. Royalty, \$10.00.

THE OBSTINATE BRIDE, comedy by Robert St. Clair. 6 m, 6 w. 1 int. The troubles of Rhea, who says "no" instead of "yes" at the altar, then decides she really wants to marry Allan, provide a full evening of genuine fun. Price 50c. Royalty, \$5.00.

ONE ACT PLAYS

SHE'S A NEAT JOB, comedy by Richard F. Sturm. Winner of John Golden \$1,000 prize. Cast, 7 m, 5 w. Scene, two rows of chairs representing a train interior. Whirlwind courtship of a sailor and his girl on a train, make this a gay comedy. Price 50c. Royalty \$5.00.

DARK WIND, drama by Evelyn Neuenburg. 1 m, 3 w. (or all women). 1 int. One of the finest war plays, winner of numerous contests, and ageless in the inspirational truth which it presents. Ending of the war does not make this out-of-date. Price 50c. Royalty, \$5.00.

THE RED DRESS, comedy by Josephine Campbell. 6 m, 5 w. Auntie Bess insists upon wearing her flamboyant red dress to greet a visiting celebrity. Attempts to burgle the obnoxious garment result in the most ridiculous mix-ups. Price 50c.

Send for our free catalog. We have the finest selection of humorous, dramatic, and oratorical readings for declamatory contests, speech work, programs, or recitals.

IVAN BLOOM HARDIN COMPANY

3806 Cottage Grove Ave.

Des Moines 11, Iowa

THE SCHOOL OF SPEECH NORTHWESTERN UNIVERSITY

invites members of

THE NATIONAL THESPIAN SOCIETY

to attend

The National High School Institute

July 22 to August 24

About 75 high school students who have completed their junior year will be selected from those who apply for admission to attend the Sixteenth Annual Institute. Character, scholarship, and evidence of special ability and interest in speech—*public speaking and debate, dramatics, or radio*—will be considered in determining admission.

- *Public Speaking and Debate*—about 25 students; instruction in the principles of public speech and their applications to discussion, debate, oratory, and extempore speaking.
- *Dramatics*—about 25 students; basic instruction in acting, make-up, directing, stagecraft, and participation in plays.
- *Radio*—about 25 students; radio announcing, continuity writing, and acting applied in the production of radio programs.

All students are housed in dormitories under the supervision of experienced counselors. Instruction is given by members of the staff of the School of Speech. Various social functions and trips to points of interest in the Chicago metropolitan area are planned. University beaches on Lake Michigan, tennis courts, the University Library—these and other facilities are offered to provide five weeks of study in a pleasant and stimulating environment.

APPLY EARLY

SCHOLARSHIP AND TUITION PLACES AVAILABLE

Write for bulletin and application blanks to

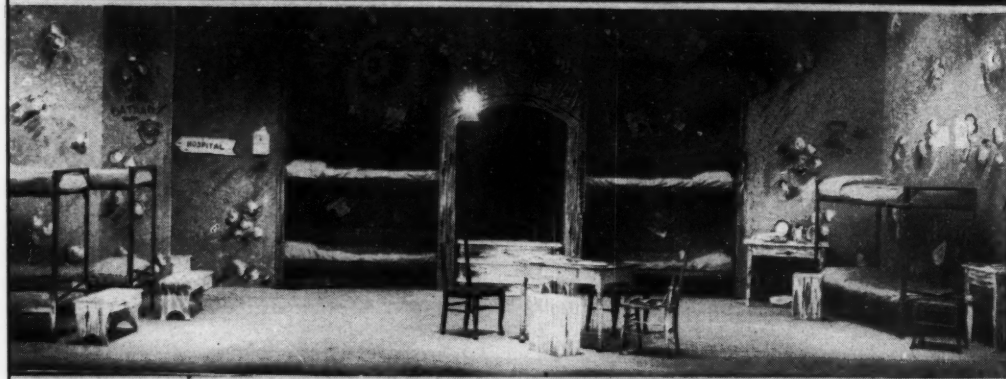
Dr. Karl F. Robinson, Director, National High School Institute School of Speech,
Northwestern University, Evanston, Illinois

Mention DRAMATICS MAGAZINE

STAGE setting for the production of *Young April* at the Carlinville, Illinois, High School. Thespian Troupe 564. Directed by Alice Frances Alford.



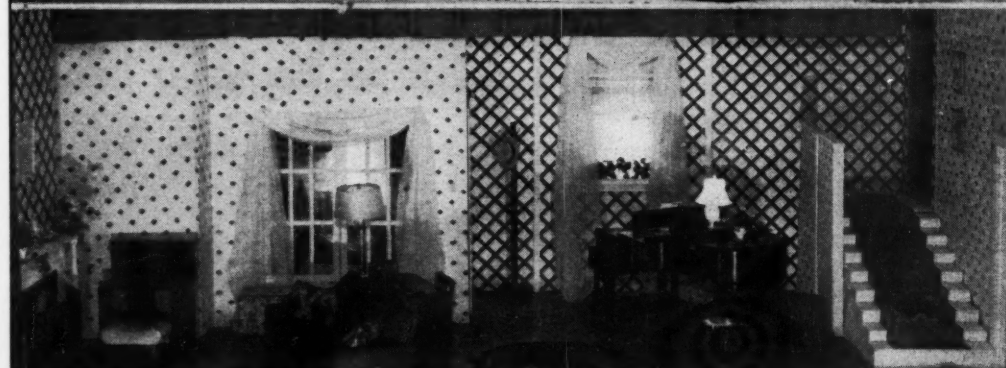
SET for *Cry Havoc* as given by Thespian Troupe 455 of the Benton Harbor, Mich., High School, with Margaret L. Meyn as sponsor.



SET for *Janie* at the Robbinsdale, Minn., Senior High School. Directed by Bess V. Sinnott, Thespian Troupe 352.



ANOTHER set for *Janie*. This was used for a production given at the Corning, Iowa, High School, with Grant M. Herbstruth as sponsor.



KEM-TONED set for *The King Rides By* at the Wichita, Kansas, High School East (Troupe 58). Directed by Hazel Shamleffer.



— GUIDE —
TO LEADING SCHOOLS OF SPEECH AND
DRAMA

A 1 cent postal card addressed to each school listed below will bring you full particulars regarding the Speech and Drama Program.
Mention *Dramatics Magazine*.

**DEPARTMENT OF DRAMA
CARNEGIE INSTITUTE
OF TECHNOLOGY**

Schenley Park, Pittsburgh, Pa.

Four-year professional college course in acting, production or playwriting leading to B.F.A. degree. Six productions annually in the Carnegie Tech Theatre.

HENRY F. BOETTCHER, Head

Acting and Production: Mary Morris, B. Iden Payne, Talbot Pearson, George McCalmon.
Playwriting and History of Drama: George McCalmon.
Voice and Speech: Edith Warman Skinner.
Costume Design: Elizabeth Schrader Kimberly.
Technical Direction, Stage Lighting: George Kimberly.
Stage Movement and Eurythmics: Henrietta Rosenstrauch, Gertrude Bunzel.

For information apply to Chairman of Admissions.

YOUR DRAMA CAREER

Stage Screen Radio

Practical training with "most prolific play production organization in America"

Write General Manager for Information

GILMOR BROWN CHAS. F. PRICKETT
Supervising Director General Manager

PASADENA PLAYHOUSE

44 South El Molina Avenue, Pasadena, California

ITHACA COLLEGE

Department of Speech—Drama

ENGLISH . . . DRAMATIC ART . . . SPEECH . . . RADIO

Professional and Academic training leading to BS, MS, BFA, MFA degree.

Graduates may be certified to teach.

Broadcasting connections with WHCU.

ERNEST B. FINCH, Director,

Ithaca College,

Ithaca, N. Y.

GOODMAN
MEMORIAL THEATRE SCHOOL OF *Drama*
MAURICE GIESSEN, Ph.D.
Head of the School
MARY AGNES BOYLE
Assistant Head
**ACTING, RADIO,
DIRECTING, DESIGN**
Acting Company for Advanced Students
B.F.A. and M.F.A. Degrees
For Information Write:
LOUISE DALE SPOOR, Registrar
Dept. T, Goodman Memorial Theatre, Chicago 3
THE ART INSTITUTE OF CHICAGO

**UNIVERSITY OF NORTH CAROLINA
DEPARTMENT OF DRAMATIC ART
THE CAROLINA PLAYMAKERS**

Courses of study leading to B.A. and M.A. degrees in Dramatic Art

Write: SAMUEL SELDEN, Director
Box 351, Chapel Hill, N. C.

**YALE UNIVERSITY
DEPARTMENT OF DRAMA
NEW HAVEN, CONN.**

School of Drama
**UNIVERSITY OF WASHINGTON
SEATTLE, WASH.**

• Complete Curriculum leading to B. A. and M. A. Degrees.

• Operating Showboat and Penthouse Theatres.

GLENN HUGHES, Executive Director

OHIO UNIVERSITY
School of Dramatic Art and Speech

Dramatic Production,
Radio, Speech, Speech Correction
A.B., B.F.A., M.A., M.F.A. degrees
Regular Schedule of Productions in University Theatre and Playshop.

For information write DEAN EARL C. SEIGFRED
College of Fine Arts, Athens, Ohio

School of the Theatre
UNIVERSITY OF DENVER

Majors in Acting, Directing, Production
Courses Leading to B.A., M.A. and Ph.D.
DENVER, COLORADO

**Rollins Theatre School
Summer Course**

July and August in famous Lenox, home of the Berkshire Music Festival. Ten weeks of instruction, individual coaching, rehearsals, public performances. *Three departments:* Acting; Art for the Theatre; Music for the Theatre. Intensive work of professional standards. Stimulating faculty, fellow students, and audiences. Excellent residence accommodations.

For information write for Booklet D.

LEIGHTON ROLLINS, Director
Route 4, Box 394, Tucson, Arizona



Scene from a production of *Janie* at the George Washington High School (Troupe 605), Danville, Va. Directed by Dorothy Fitzgerald. Mrs. Lawrence (Ann Lanier), is introduced by her son Dick (Alvin Jarrett) to Mrs. Colburn (Catherine Bass). Elsbeth (Mary Jane Evans) looks on with mischievous eyes.

DOUBLE DOOR

A Play in Three Acts

by ELIZABETH McFADDEN

Theme: the everlasting battle between youth and age. *Characters:* 5 women, 7 men. *Time:* a full evening. *Costumes:* picturesque period of 1910. *Scene:* one set. A mysteriously fascinating room in a millionaire mansion on Fifth Avenue, New York.

Report from a U.S.O. Camp Show in Germany

"'DOUBLE DOOR' holds audience spellbound . . . skilled cast completely engrossed the soldier-crowd. . . Even the irrepressible hisses at Victoria were 'shushed' by others intent on not missing a word. . . Members of the audience ready to dash onto the stage to the rescue. . . A thoroughly entertaining two hours for the audience."

By A.D.W. in *The Sniper*, 90th Div., Weiden, Germany.

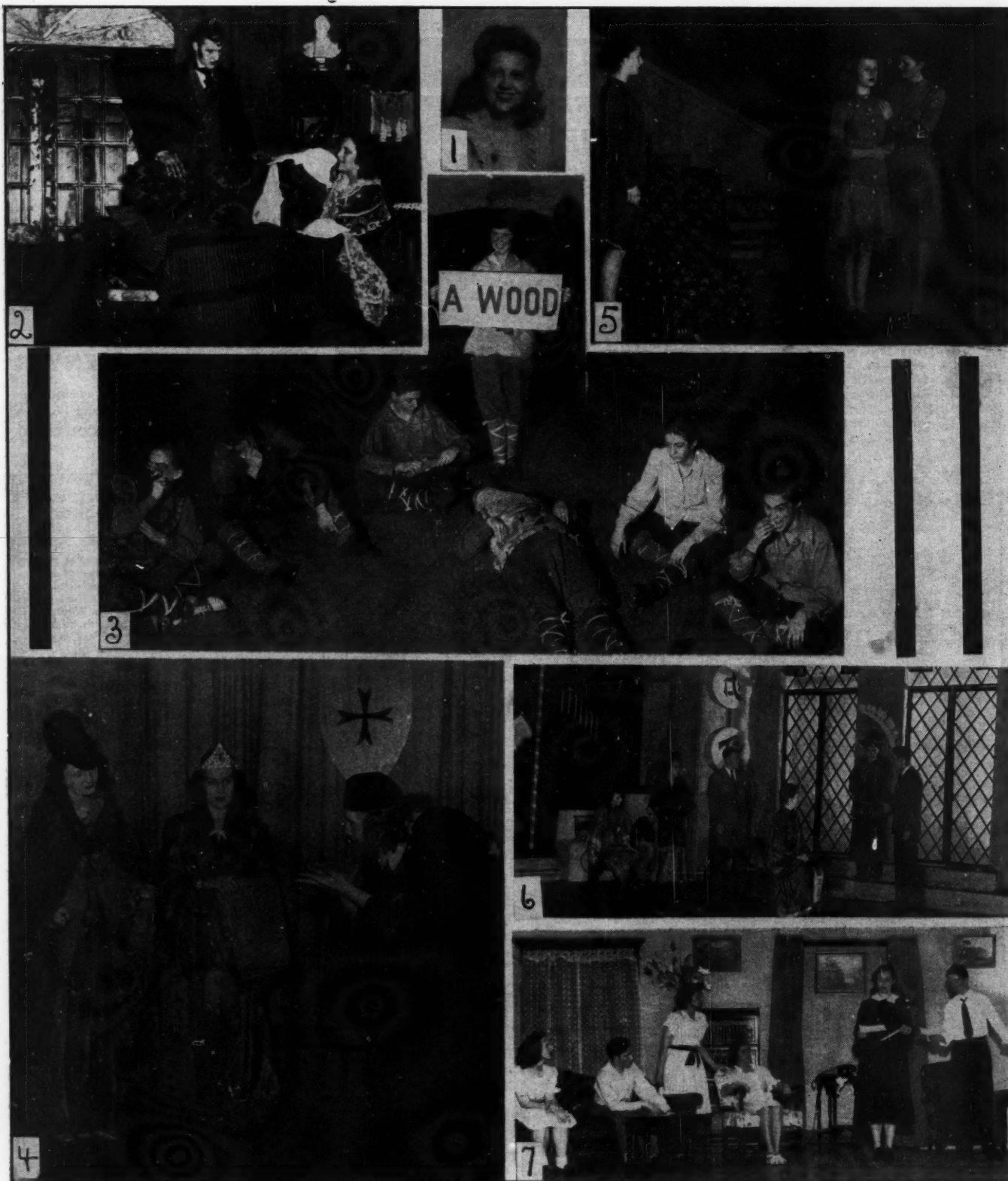
Price 75 cents

Royalty: \$25.00

SAMUEL FRENCH

25 West 45th Street, New York
811 West 7th Street, Los Angeles

Mention *Dramatics Magazine*



1. Thespian Sponsor Mrs. J. A. Heberle of the Mission, Texas, High School.

2. Scene from *The Barretts*, senior class play at the Oskaloosa, Iowa, High School (Troupe 228), with Martha Giltner Canfield directing.

3. Interlude from *A Midsummer Night's Dream* as given by members of Troupe 156 of the Revere, Mass., High School. Directed by June Hamblin and Emily L. Mitchell.

4. Scene from *A Connecticut Yankee in King Arthur's Court* given by students of the Columbus, Ind., High School (Troupe 57). Directed by

Mildred Murray.

5. *Letters to Lucerne* presented by the Girls' League of the Taft, Calif., Union High School (Troupe 620). Abigail A. Dunn, director.

6. Scene from *Lost Horizon* as presented at the York Community High School, Elmhurst, Ill., with Doris E. White directing. (Thespian Troupe

7. Scene from *A Song of Sixteen*, a joint production of Mother of Mercy High School and Elder High School (Troupe 556), Cincinnati, Ohio. Directed by Sister Mary Carlos and Father Durr.

ONE-ACT PLAYS FOR FESTIVALS AND CONTESTS



Mooncalf Mugford

A drama by Brainerd Duffield and Helen and No'an Leary; 2 m, 3 w. Time, 30 min.—The haunting beauty and terrific dramatic impact of this play place it high in the ranks of outstanding one-acts for contest use. Old John Mugford is taunted and teased by the neighborhood kids and called "Mooncalf Mugford." His mind has strayed. Etta, his wife, still loves and cares for the old man, despite his delusions. The strain, however, is becoming too much for Etta. Bit by bit the audience realizes that her mind, too, is beginning to stray. In a final scene of tender and unforgettable drama, old John urges Etta to come into his world of dreams and illusions. Etta's mind, wavering under the strain, slowly sees the world about her through John's eyes. The curtain falls on old John and Etta supremely happy in their unreal world. Winner of the Western Speech Association contest for original plays.

Royalty, \$5.00

PRICE, 35c

I'm A Fool

A comedy; 4 m, 4 w. Time, 25 min.—America's, and Sherwood Anderson's, best-loved story, "I'm a Fool," is the tragically comic predicament of a boy who bragged too much at the wrong time. After swabbing horses all summer as a stablehand, George has finally been put, by mother and sister, into decent clothes again. He begins to give himself airs, and piles them on as he sees a young gentleman with his beautiful sister and a girl friend. George can't admit he's just a stablehand, so he starts telling about his imaginary estate and its thoroughbred horses—he even gives the name (taking the name of a prominent horse owner). The girl is impressed, and then she and George really begin to fall in love. But she must leave soon. However, she sweetly tells him—she'll write—she knows the address of his estate! George is crushed, and he doesn't dare tell her the truth. And her letters will all be sent back to her marked "There ain't no such guy!"

Royalty, \$10.00; \$5.00 when no admission is charged.

PRICE, 50c



ORSON WELLES

Orson Welles twice produced a radio version of Sherwood Anderson's famous story over the Columbia Broadcasting System.



Ring in the Groom

A comedy, by A. A. O'Keeffe. Foreword by Lillian Gish; 2 m, 6 w. Time, 30 min.—George is the "fall guy" in the family. He pays the bills, plays chauffeur, and caters to all their whims. Then, dear old Gran gets all-fired mad and goes into action. George is engaged to lovable Ruth, who has been waiting four years to marry him. On this hectic day the family has loads of problems for George. But Gran takes the bull by the horns. She tells George that Ruth is breaking her engagement and leaving town. (Ruth really is going to Boston on business). Then George suddenly asserts himself! Lillian Gish, noted actress of stage and screen, wrote of this play upon seeing it: "... it is the kind of wholesome, lively comedy of the native scene that acting groups seek continually and come upon all too infrequently."

Royalty, \$5.00

PRICE, 35c

THE DRAMATIC PUBLISHING COMPANY

59 E. VAN BUREN STREET.

CHICAGO 5, ILLINOIS

Say you saw it in *Dramatic's Magazine*.

"DISTINCTIVE STAGE EQUIPMENT"

- VELOUR CURTAINS
- CURTAIN TRACKS
- OLIO CURTAINS
- CYCLORAMAS
- AUDITORIUM DRAPES
- PAINTED DROPS
- AND SETTINGS
- CYKE PROPS
- INTERIOR FLATS
- LIGHTING EQUIP.
- STAGE HARDWARE
- AND RIGGING
- MOTOR CONTROLS

SPECIAL NOTICE

We have in stock scenic muslin.

KNOXVILLE SCENIC STUDIOS

609-611 Phillips Avenue
KNOXVILLE, TENNESSEE
P. O. Box 412

== GUIDE == TO LEADING STAGE EQUIP- MENT AND SUPPLY HOUSES IN THE UNITED STATES

A one-cent postal card addressed to each firm listed on this page will bring you an attractive catalogue. Write today.

Mention DRAMATICS MAGAZINE.



THEATRE PRODUCTION SERVICE

ALL SUPPLIES AND EQUIPMENT
FOR THE THEATRE

Write for Catalogue H

10% EDUCATIONAL DISCOUNT

1430 Broadway New York City 18

Lights
Costume Rentals
Fabrics
Drapes
Stage Hardware
Make-up
Scenery
Gelatin
Sound Records
Paints
Rigging

STAGE LIGHTING

YES! we still have a limited supply of Spotlights, Floodlights, Lighting Effects and Colored Gelatines for the School Stage. We also manufacture Stereopticons. ORDER NOW.

Newton Stage Lighting Co.

253 W. 14th Street New York, N. Y.

Dallas Costume Shoppe

Costumes rented for all occasions.

Wigs, Beards, Make-up

Now in Our New Home Located

3324 Parry Ave. at 3rd Dallas, Texas

J. R. CLANCY, INC.

SYRACUSE, NEW YORK

STAGE RIGGING, STAGE HARDWARE, STAGE DRAPERY,

Stage Lighting and Stage Scenery

The Most Complete Line

COSTUMES

To Rent, for
Plays, Pageants

VAN HORN & SON

Est. 1852

Philadelphia 7, Pa.

AUTHENTIC COSTUMES OF QUALITY

Designed by skilled craftsmen—backed by 56 years study and research.

The difference makes your production a finished one.

Drop us a card giving name of production—We'll send all the details.

THEO. LIEBEN & SON

1514 Howard Street, Omaha 2, Nebraska

The Mid-West's Largest and Finest Since 1689.

PLANNING AND EQUIPPING THE EDUCATIONAL THEATRE

By A. S. Gillette
State University of Iowa

ARE you planning to purchase stage equipment now that the war is over? Are there plans for the construction of a new theatre or auditorium on your campus? If so, you will find this 32-page booklet by Professor Gillette one of the most helpful sources of information ever made available to theatre workers. ONLY 60c a copy (45c a copy on orders of 10 or more).

The National Thespian Society
College Hill Station Cincinnati 24, Ohio

MOTION PICTURE THEATRE EQUIPMENT

16 mm, 35mm Projectors and Sound Systems
SEATING—DRAPES—STAGE LIGHTING

S. O. S. CINEMA SUPPLY CORP.

NEW YORK 18, N. Y.

COSTUMES BY EAVES

A famous by-line of the Theatre!

Productions or individual costumes forwarded on rental to practically every school in the country. Special rental department and service to college, school and little dramatic groups.

Simply send name of production—complete information will be forwarded without obligation.

EAVES

Costume Co., Inc.
Eaves Building
151 West 46th Street
New York City
Established 1879

ROSCO THEATRICAL GELATINE SHEETS

Famous Non Fading Colors—large size 20"x24"

64 shades—Prices on application

ROSCO LABORATORIES

365 Hudson Ave.,

Brooklyn 1, N. Y.



Scene from a production of *Charlie's Aunt* as costumed by us.

COSTUMES

FOR ALL LATE RELEASES AND
OLD FAVORITES, Including

ARSENIC AND OLD LACE

LITTLE WOMEN

THE FOREST PRINCE

PRIDE AND PREJUDICE

THE FORTUNE TELLER

FAMILY PORTRAIT

THE DRUNKARD

BERKLEY SQUARE

SEVEN SISTERS

ANGEL STREET

LADY PRECIOUS STREAM

LILLOM

Shakespearean Plays, Gilbert and Sullivan and Victor Herbert Operettas, are most popular, not too difficult, and economical.

Write for Rates

Hooker-Howe Costume Co.
Box 391, Haverhill, Mass.

In answering these advertisements, mention *Dramatics Magazine*.

DRAMATICS MAGAZINE

Little Theatre of Shreveport

Shubert Alley

By Mel Dinelli

Nineteen Women — Full Evening

Royalty, \$25.00 — Books, 75 Cents

A BAKER'S PLAY PRODUCTION

178 Tremont Street 448 So. Hill Street
Boston 11, Mass. Los Angeles 13, Calif.

SHUBERT

ALLEY

has been
successfully
produced
in the

NORTH

SOUTH

EAST

WEST

Toronto, Canada
Marion, Alabama
Tucson, Arizona
Los Angeles, California
Pasadena, California
Washington, D. C.
Clearwater, Florida
Decatur, Georgia
Boise, Idaho
Chicago, Illinois
Franklin, Indiana
Ottumwa, Iowa
Louisville, Kentucky
Bangor, Maine
Baltimore, Maryland
Boston, Massachusetts
Ovid, Michigan
Chaska, Minnesota
Jackson, Mississippi
St. Louis, Missouri
Peru, Nebraska
Hooksett, New Hampshire
Jackettstown, New Jersey
New York City, N. Y.
Cincinnati, Ohio
Johnstown, Pennsylvania
Providence, Rhode Island
Yankton, South Dakota
Memphis, Tennessee
Dallas, Texas
Salt Lake City, Utah
Seattle, Washington
Milwaukee, Wisconsin



1. Thespian Troupe 446 of the Lawrenceville, Ill., High School, Bessie Seed, sponsor.

2. Thespian Troupe 221 of the Havana, Ill., Community High School. Sponsored by Glo Rose Mitchell.

3. Members of Troupe 411 of the Northampton, Mass., High School. Ruth French, sponsor.

4. Scene from a production of *Double Door* at the Salinas, Kansas, High

School (Thespian Troupe 639). Directed by Esther L. Serfy.

5. Thespian Troupe 57 of the Columbus, Ind., High School, with Mildred Murray, sponsor.

6. Act I from *The Fool* staged as a one-act play at the Abilene, Texas, High School. Directed by Ernest Sublett (Thespian Troupe 353).

7. Installation ceremony at the Grants Pass, Oregon, High School (Troupe 651). Directed by Fern Trull.

Best news of all is that...
Noel Coward's BLITHE SPIRIT

IS NOW AVAILABLE EVERYWHERE

2 MALES
 5 FEMALES
 INTERIOR



BOOKS
 75 CENTS
 ROYALTY
 \$50.00

As produced at the Morosco Theatre in New York with Clifton Webb,
 Peggy Wood and Leonora Corbett

Charles, a British novelist, happily married to his wife Ruth, is writing a novel which involves the supernatural. He has the happy inspiration of asking Mme Arcati, the local medium, addicted to bromides and peculiar dresses to demonstrate a seance. The whole thing is pretty much of a failure and the guests depart, leaving Charles and Ruth alone. Then things really begin to happen. From this initial situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be.

"Mr. Coward has never, I think, been happier in his inventions or more adept. He has seldom written more amusingly. His dialogue, after you have laughed over it, leaves that after taste which is the pleasant concomitant of astute craftsmanship."—The New York Sun

"... a completely insane farce that is also uproarious. It hardly touches the stage as it rides a demented broomstick to hilarity."—New York Times

LIFE OF THE PARTY

By MARRI JANE and JOSEPH HAYES

(Authors of "And Came the Spring" and "Come Rain or Shine")

7 MALES, 10 FEMALES.

INTERIOR BOOKS, 75 CENTS.

ROYALTY, \$25.00

The authors of those two outstanding hits, *And Came The Spring* and *Rain or Shine*, have now written a third long play which is even more appealing and humorous than its predecessors. The Hughes family moves to Butterfield and begins to choose friends. Mr. Hughes is to set up a branch office for his firm; flighty, funny Mrs. Hughes, being something of a snob at first, has high social ambitions. Oldest daughter Mildred, a college freshman, fancies herself in love with the snooty son of a bank president. Studious daughter Jean flings off her glasses and her reticences and becomes the life of the party. And what a party! Dapper Teddy, her brother, gets into a merry mix-up juggling four dates at once until the girls get wise. And youngest daughter, Amy, falls in love for the first time. Neighbors object to the noise—to the extent of punching bewildered Mr. Hughes in the nose. The police arrive. Jean is in for a hard awakening—and so are the others, including both her parents. They all become aware of the serious implications of what had seemed very funny; and what makes the play unusual and worthwhile is the wise readjustment of the characters to one another and to life. Highly recommended.

SAMUEL FRENCH

25 West 45th Street, New York 19, N. Y.

(Founded 1830)

811 West 7th Street, Los Angeles 14, Calif.



1. Installation ceremony for Troupe 606 of the Catholic High School, Pueblo, Colo. Sponsored by Sister Mary Consolata.

2. Thespian Troupe 546 of the Belington, W. Va., High School. Margaret Ford, sponsor.

3. Thespian formal initiation ceremony at the Huntington Beach, Calif., High School (Troupe 509). Sponsored by Edna Dean Condon.

4. Troupe 45 of the Kilgore, Texas, High School, with Janis Stephens,

sponsor.

5. Troupe 395 of the Moravia, Iowa, High School. Sponsored by Elleanor Sewell.

6. Thespian Troupe 580 of the Mt. Marie Academy, Canton, Ohio. Sponsored by Sister Mary of Lourdes.

7. Troupe 408 of the Woodland, Calif., High School, with Roy K. Steve as sponsor.

Balcony Scene

A Play in One Act

BY DONALD ELSER

Director of Dramatics, Mineral Ridge, Ohio, High School

CHARACTERS:

A Man
His Friend
A Mother
Her Daughter
A Wife
Her Husband
A Gangster
A Girl

Scene: The balcony of a church.

The balcony, which is located near the front of the stage just behind the curtain line, is the only scenery needed. It is about twelve feet long, three feet high, dark brown in color. The actors make all of their entrances and exits from the rear center, which need only be the parting of the backdrop. Directly behind the railing, unseen by the audience, is a row of six chairs. A bench would be satisfactory but it has been found that the actors unconsciously crowd each other unless precautions are taken to mark off their correct seating positions beforehand. The lighting is low, with a spot centered on the Man and his Friend and the Girl. The other characters should have enough light to be more than just shadows but they should at all times appear in the background. The effect desired is that the stage is the balcony overlooking the rest of the auditorium. The characters speak out to the audience as though it is below them at a slight angle.

The Man is wearing an ordinary business suit and is rather young, in his early twenties. His friend is dignified and much older with greying hair. There is an air of solemnness about the way he walks and in the deep serious tone of his voice when he speaks. The daughter is overdressed and her make-up is over-done. The Mother is trying very hard to remain young at fifty. The Wife is conservatively dressed, middle-aged, sour, and domineering. The Husband is short, heavy, and suffering from something or other. The Gangster is large, wears flashy clothes, loud-voiced, apparently worships the Man's Friend in an ignorant boyish way. The Girl is young and pretty.

As the curtain rises, the stage is empty. Finally, the Man and his Friend enter quietly at the rear. The Friend points down to the front of the stage, the Man nods his head and they come down front to the two middle chairs. The Man is nervous and holds his hat in his hands, unconscious of the fact that he has crushed it hopelessly out of shape. As the Man's Friend sits down, he gives a quick glance over the balcony and then, taking a pencil from his pocket, begins to figure unconcernedly in a large black book he has been carrying under his arm.

Man (Sitting down and looking about nervously.): . . . Are you sure we won't be seen?

Friend (Slowly.): Yes, I am quite sure.

Man: Someone might come up here, you know.

Friend (With more emphasis.): I am sure we will not be seen.

Man (After a pause, during which he has been looking carefully over the balcony.): Funny, isn't it?

Friend (Not looking up.): What is funny?

Man: Well—nothing, I guess.

* Balcony Scene may be produced upon payment of the royalty fee of \$5.00 to the author at North Lima, Ohio. All other rights reserved by DRAMATICS MAGAZINE.

Friend (Understanding.): There is nothing strange once you understand it. You'll pardon me if I read?

Man: Go right ahead. (After a moment.) Down there is Mr. Fulton.

Friend: Fulton

Man: A fine fellow. Drove everyone hard. I always got along good with him. (Shakes his head.) And I was about due for a promotion.

Friend (Absently.): You got one.

Man (Suddenly very serious.): I don't see Claire. Surely she is coming. (Turning and pleading.) Could I talk to her? I'd like to see her a moment and—

Friend (Interrupting.): Out of the question. Man: But I have so much to tell her! So much to explain.

Friend (Sternly.): Please do not insist. You must trust to the future.

Man: The future! What do I have in the future without her!

Friend: That remains to be seen.

Man: No one can say a thing against me. No one!

Friend (Holding up his book.): I have your record.

Man: I was well liked. I worked hard. I did my best. Everyone liked me. Everyone!

Friend (Nods his head.): You have no idea how much good it does me to hear things like that.

Man: She has my ring to remember me by—my ring. (Sadly.) In a short time we both would have walked down that aisle together. In two weeks all the happiness I ever dreamed of would have come true. (Buries his head in his hands hysterically.) And now it has to end like this!

Friend (Dryly.): It is not ending. It is only beginning.

Man: The loneliness . . . the uncertainty . . . (Suddenly pointing excitedly.) There she is! (Standing and calling.) Claire! Claire!

Friend (Taking his arm gently.): It is no use. She cannot hear you.

Man: Claire! (Sits down slowly—softer.) Claire—I'm calling you. Can't you hear me? (A faint smile.) She's so beautiful.

Friend: Very lovely. But you must be calm now. There is nothing to be gained by acting dramatically. Absolutely nothing.

Man (Losing patience.): Can't you understand? I love her. She was to be my wife in a few weeks. She was to be mine—all mine! Now she is gone forever. Gone! Gone! I see her but I can't speak to her. I call to her and she can't hear. You want me to be quiet. How can I? When everything else is dead and lost, can't love live on?

Friend: Sometimes.

Man: Sometimes! Think what you're saying! That means she might forget me!

Friend (Nodding his head.): Yes, that happens.

Man (Sure of himself.): Oh no, she wouldn't do that. Not Claire. She'll never forget me.

Friend: In that case you would be more lucky than some.

Man: Why don't you bring her here to me?

Friend: She isn't ready.

Man: Not ready? Go down and ask her. Ask her if she wants to live another day without me. Go on, ask her!

Friend: Now she would say yes. She must have time to think it over.

Man: Time to think it over! Time to forget!

Back in Print

An inexpensive edition of
JOHN GASSNER'S

MASTERS OF THE DRAMA

Containing a supplement on the 1940-45 theatre and other additions, this is the outstanding one volume historical and critical study of the drama from primitive times to our own day in all nations, as well as an account of theatre production in all periods and styles.

It includes detailed analyses of the works, thought and influence of Aeschylus, Sophocles, Euripides, Aristophanes, Ibsen, Shakespeare, Moliere, Shaw, O'Neill, etc. Rec. in Standard Catalog for High School Libraries.

826 pages. 32 illus. Charts. Indexes of subjects and playwrights. Formerly \$3.75. New ed. . . . \$2.75

" . . . has no competition in its field . . . would seem to require space on every well stocked theatre shelf."

—Theatre Arts.

" . . . the best of its kind in English."—New Republic.

" . . . a critical work of superlative accomplishment . . . sets itself apart from any other contemporary book on the theatre."—N. Y. Times.

MODERN HUMOR

For Effective Speaking

Ed. by E. F. Allen

A new collection of 1500 humorous anecdotes on 500 subjects, written for spoken use, indexed according to point-of-story, general subject, main characters. Ideal illustrative material for speeches, excellent for amateur night entertainments, minstrel shows, etc.

468 pages. 1945. . . . \$1.98

"Here, carefully cross-indexed to fit every occasion, is the wit and wisdom of the centuries."—N. Y. Times.

Hear! Hear!

AN INFORMAL GUIDE TO PUBLIC SPEAKING

By W. Freeman

Reduced price edition of the standard exposition of the basic principles of practical speech construction and delivery, presented in witty, anecdotal style. Rec. in Standard Catalog for High School Libraries.

Formerly \$1.50. . . . \$1.00

Please request copies on approval.

DOVER PUBLICATIONS

Dept. DR

1780 Broadway, New York 19, N. Y.

Every Sound Effect
You Need for
Your Play

MAJOR SOUND EFFECT RECORDS

—Largest and Latest Selection

—All New Recordings
So Versatile Every Possible Effect
Desired Obtainable

—All 10-inch Double-face, Lateral Cut,
78 R. P. M.
Recorded From Life on Film, then
Waxed

—No extraneous Noise

—Quick-Cued Wherever Advantageous

—Playable on Any Phonograph or
Turntable

—Completely Cross Indexed for Handy
Reference

—Immediate Service on Every Order

**THOMAS J. VALENTINO
INC.**

Department DM

1600 Broadway New York, N. Y.

Send for Free Catalogue Today

Mention DRAMATICS MAGAZINE

For Spring CONTESTS

In our catalog are listed many readings and plays that will be winners in this year's contests. We list here a few outstanding numbers.

HUMOROUS READINGS

ARSENIC AND OLD LACE. From the famous comedy.	.60
AT THE SWIMMING POOL. Seeman.	.50
BROTHERLY LOVE. Black. Won eight States and a National.	.60
CHINA BLUE EYES. Won eight State contests and a National.	.60
DAVID GARRICK. Won five State contests and a National.	.60
GEORGE WASHINGTON SLEPT HERE. From the New York Success.	.60
GOVERNMENT INSPECTOR. 1945 cutting from the play.	.60
JUNIOR MISS, JUNIOR MISS'S CHRISTMAS, and LOIS AND HER BOY FRIENDS. 1945 cuttings from the Broadway success.	.60
LET BROTHERLY LOVE CONTINUE. Won six States and a National.	.60
SCHOOL PROGRAM. Harbour. Won seven States and a National.	.50
SPEECH JUDGE'S NIGHTMARE. Martin. 1945 reading.	.60

DRAMATIC READINGS

BEYOND THE LAST MILE. Gordon Morris. Won 9 States.	.60
DARK VICTORY. From the New York play.	.60
THE GYPSY. 1945 cutting from the play.	.60
LILY. 1945 cutting from the play.	.60
LITTLE FOXES. From the Broadway play.	.60
MARY STUART. Won 14 States and a National.	.60
SEÑOR FREEDOM. 1945 cutting from the play.	.60
SINGAPORE SPIDER. From the tragedy.	.60
SUBMERGED. Won National 1940.	.60
YELLOW WALLPAPER. Dramatic Monolog.	.60

NEW ORATIONS

BRIDGE TO THE FUTURE. Justice Florence E. Allen.	.50
FRONTIERS OF OPPORTUNITY. Dr. Robert G. Sproul.	.50
MAN WHO TALKED WITH THE FLOWERS. Won a number of collegiate contests 1945.	.50
PALACE OF PEACE. Lt. Newton L. Marguiles.	.50
SOFT GENERATION. Won Western Collegiate contest 1945.	.50
VISION BEYOND VICTORY. Dr. Edward G. Olson.	.50

ONE-ACT PLAYS

BISHOP AND THE CONVICT, MAN WITHOUT A COUNTRY, TELL-TALE HEART. These dramas are all strong contest numbers. Dramatized by Pauline Phelps.	.50
DEAR LADY, BE BRAVE. Shelton. Comedy.	.50
LITTLE OSCAR. Van Antwerp. Comedy.	.50
TOM SAWYER WINS OUT. Pauline Phelps.	.50

WETMORE DECLAMATION BUREAU

SIoux CITY, IOWA

Mention Dramatics Magazine

Friend (Who has been reading carefully.): Very interesting. You led quite a life. Yes, indeed, quite a life.

Man (Indignantly.): I led a good life.

Friend (Pointing at a passage in the book.): You had trouble making friends.

Man: I had enough. (Points over the balcony.) Look at the people coming. That proves it.

Friend: Perhaps. (Reads some more and shakes his head.)

(The Mother and Daughter enter. The Man sees them and nudges his Friend excitedly, but his Friend shakes his head and goes back to his reading. The Mother and Daughter walk down to the front and sit on the right of the men.

Daughter (As they sit down): Mother, I don't see why you had to sit up here in the balcony. (Looks over the railing.) There certainly is enough room down there yet.

Mother (Snapping.): Because we are late! We are always late for everything.

Man: One of Claire's girl friends and her mother. They don't seem to notice us. (His Friend looks up, smiles, and then goes back to his reading.)

Daughter: There is Claire now, poor thing. I imagine she is just about heartbroken. (Moves around uncomfortably trying to see everything that goes on.) Don't you think we had better sit down there where Claire can see us? (Her Mother shakes her head.) After all, Mother, that is the only reason we came. (The Man raises his eyebrows in surprise.)

Mother (Artificial sympathy.): Poor boy. Poor boy.

Daughter: I never could see much in him. He hated parties, couldn't play bridge—and treated Claire terribly sometimes. (Sighs.) But in spite of everything she loved him and I guess that's all that is necessary.

Man (Surprised.): She never talked like that before.

Friend (Smiling.): You were never around before.

Mother: My but the flowers are beautiful.

Daughter: It seems a shame to waste all of them like this. They would look so nice on my dresser.

Man (Sudden discovery.): Selfishness!

Friend: An excellent observation.

Man: They are beautiful flowers.

Friend: That large spray there in the middle is well done.

Man (Dismally.): From Claire, probably. The first corsage I ever gave her was made up of roses. Fraternity dance back in college. Six years ago—and it seems like yesterday.

Friend: You must forget about the past.

Man (With anger.): There you go! I must forget about the past! Good heavens, man, don't you know all I have in my mind is the past? The present is nothing, and the future—who cares?

Friend: It should concern you—very, very much.

Man: Nothing concerns me without Claire. Nothing!

Friend: You should be ashamed to make such foolish statements.

The Husband and Wife enter. They stand a few moments as though undecided and then, at the suggestion of the Wife, come down to the front and sit at the left of the two men.

Daughter (Noticing them.): Thank heavens we aren't alone now. (Forces a smile at the Wife, who in turn manages to force one back.)

Wife (Protesting.): For goodness sake, Charles, do you have to crawl way up here in the—

Husband (Interrupting with a loud Sh—.):

Man: One of my neighbors.

Friend (Getting his pencil and book ready.): This should be interesting.

Man (Quickly.): Don't believe what they say! Don't believe what anyone says!

Friend (Faintly sarcastic.): No one but you.

Man: At least I'm not biased. I'm not jealous of myself. I'd be as fair as anyone.

Friend: I have the record.

Man: The record! Listen to me. I am the record. Me! Only me!

Friend: How true.

There is a moment's silence and then the Gangster enters. He looks around cautiously and ill at ease until he sees the Man and his Friend. His face brightens and he comes down behind the two men.

Gangster (Tapping the Man's Friend on the shoulder.): Hi'ya. (Nods awkwardly and bashfully.)

The Man turns abruptly—frightened. His friend is unconcerned as he notices the new arrival.

Friend: Oh, hello there. I was expecting you.

Gangster (Still a little flustered.): Yeh. Yeh. They said you was up here—so I hurried.

Friend (Looking at his watch.): You are late.

Gangster (His feelings hurt.): Gee, I'm sorry. Some of th' guys out there wouldn't let me come and—

Friend (Holding out his hand.): Yes, I know. I know. Oh, Mr. Templin, meet Mr. Lake. Mr. Lake, Mr. Templin.

Gangster (Holding out a big paw.): Hi'ya, pal. Glad t' meetcha.

Man (Not enthusiastic.): How do you do.

Gangster (Looking over their shoulders.): Gee, a funeral. I hate funerals.

Friend: You may go outside if you wish.

Gangster: Ok. (To the Man.) Me and him are goin' on a long journey. A long journey. (Taps the Friend's shoulder.) Ain't we?

Friend (Smiling.): In a little while. Yes, in a little while.

Gangster (Nodding at the Man.): He goin' along?

Friend: Yes, he is going along.

Gangster (A light slap on the Man's back.): Ain't that swell, pal? Ain't that swell? (Looks at the others.) Friends of yours? (Gives a little nod at the others but they of course ignore him.)

Man (Bitterly.): I thought so.

Gangster: I walked past six cops outside and none of 'em noticed me. (Laughs.) Funny, ain't it? Th' rest of th' boys oughta meet you. (Winks.)

Friend (Nodding his head.): They will—sometime.

Gangster (To the Man.): You shoulda seen me th' other day, pal. A cop tries to interfere with me, see? I pulls th' trigger and lets 'em have it. (Holds out both hands imitating a gun.) Brrrrrrrrrr! Then th' gun jammed! Right in th' most embarrassin' moment th' gun jammed. (Getting excited.) By that time six cops come bustin' around th' corner and before I knowed it—Brrrrrrrrrr! (More machine gun with motions.)

Friend (Holding out his hand and stopping him.): Yes, yes. We know all about that. You had better go outside and wait. Right by the front door. The—fresh air will do you good.

Gangster (Light-heartedly.): Ok. Ok. Glad I met y', pal. Be right outside. Right outside.

Friend: I'll be there in a little while.

Gangster: Got a long journey. Better get started. A long journey—a long journey. (Backs away awkwardly and exits talking.)

The Man looks at his Friend bewilderedly.

Friend (Explaining.): Public enemy number one—until yesterday. Not a bad fellow really. He misunderstood the world a little—and the world misunderstood him.

Wife (To Husband, who still is trying to get comfortable.): Sit still, Charles!

Husband (Muttering.): I didn't want to come!

Wife: His family were always good friends of ours.

Husband: After all, he'd never know if we didn't come.

Wife: You can never tell, Charles. I once read where there really are such things as spirits—(Gives a little laugh.)—or ghosts—

Husband: Hump! When I'm dead, I expect to stay dead!

Wife: Oh, how can you say such things!

Husband: If people don't want to come to my funeral, why, bless their little hearts, let them stay at home. I'm sure I won't give a hang. I don't care if you come, even.

Wife (Horried.): Charles! Such talk! Some day you'll be sorry.

Man: Hear how they talk! Would you believe them? (Points at the Husband and Wife.) And would you believe them? (Points at the Mother and Daughter.)

Friend: That remains to be seen.

Man: If only you would let Claire—

Friend: Out of the question. I'd much prefer you wouldn't mention it again. As a matter of fact, I must insist.

Man (Softer—pleading.): You said there was a chance I might meet her again—

Friend: Yes, very soon.

Man (Over-joyed.): How soon?

Friend: In twenty years or so.

Man (Outraged.): Twenty years!

Friend: What is twenty years out of eternity?

Man: Now! Not when she is old and gray, and years of living alone have made her bitter and—

Friend (Interrupting.): I am afraid that is impossible.

Man (Giving up.): You don't understand do you?

Friend: I do.

Man: You don't! You can't possibly understand and still talk that way.

Daughter: Just look at Claire crying. Isn't that awful?

Mother: If you lost John you would carry on something terrible, too.

Daughter (Sure of herself.): Oh, I'm not so sure. There are plenty of other fish in the pond.

Man: Plenty of other fish in the pond!

Husband (Out of a clear sky.): Oh, Charles you always ask that.

Husband: I suppose he does. Pneumonia usually leaves a person quite natural.

Wife: They say he drank too much and his constitution was weak.

The Man's Friend listens eagerly to this and begins to jot down notes from the conversation

Husband: The black sheep of his family.

Wife: Took after his Uncle Fred.

Husband: Ugly little brat when he was a baby.

Wife: Terrible disposition.

Husband: Screamed his head off all night.

Wife: Now he's dead.

Husband: Poor fellow.

Man (Sarcastically.): Ha, ha! Poor fellow! (To Friend.) You don't believe them?

Friend: I respect their opinions.

Man: Opinions! Selfishness, spitefulness, scorn—hypocrites! Can't we leave? (His Friend shakes his head no.) I don't like it.

Friend: Few people do.

Man: Poor Claire—. See how she cries? The only one who understands. The only one.

Daughter: Claire is taking it so hard.

Mother: Poor thing.

Daughter (Coldly.): Foolish of her.

Man (After withering glance at the Daughter.): I wish she wouldn't cry like that.

Friend: It won't hurt her.

Man (Pleading.): If you would only say the word—you could fix everything. (No response.)

Husband: I see his girl down there crying her eyes out.

Wife: They say she was marrying him to reform him.

Man (Angrily as he sees his Friend record this last statement.): Keep quiet!

Husband (Enjoying himself.): Remember the time he came home drunk and smashed his car trying to make the driveway.

Man (To his Friend, who has seized this last morsel of gossip and is dutifully recording it.): A lie!

Husband: How many times was he arrested for drunken driving?

Man (To Friend.): Not once!

Wife (Thinking deeply.): Let me see . . . last October, you know, he lost his driver's license for three months—

Man: Three weeks!

Wife: Then he rolled his car over a big hill and injured four people.

Man: Three people!

Wife: And dozens of other things we probably don't know about.

Man: You'd have found out!

Husband: Moved with the toughest crowds, I guess.

Daughter (Suddenly.): Mother, did you hear what the Reverend just said?

Mother: Quite a nice compliment.

Daughter: It isn't true.

Man (Hardly able to control himself.): It is!

Wife (Suddenly.): Charles, did you hear that?

Husband (Indifferently.): I wasn't listening.

Wife: He said "The community will deeply feel the loss of Robert Templin because of his outstanding character and deep respect for the rights of others."

Husband: If it were only true.

Man (Shouting.): It is true!

Wife: You know as well as I do, Charles, that he surely has seen Robert Templin drunk. Why, only last week—

Husband: Sh—, dear, I remember.

Man (At the height of exasperation.): Am I supposed to sit here and take all this?

Friend: It must go into the record.

Man: And you believe them! (His Friend shrugs his shoulders.) Fools—all of them! (Looking fondly over the balcony.) But not Claire. She is so fine—so good. Not Claire.

Daughter (Who has been making feeble attempts to daub her eyes.): Down there sits Henry Lawson. He never could get to first base with Claire before but now he should have clear sailing.

Man (Muttering.): He won't have a chance. She'll never look at anyone else.

Friend: You can never tell.

Man (Alarmed.): You don't think she will, do you?

Friend: I have seen people live an entire life of loneliness just because they didn't have the strength to forget.

Man (Dreamily.): She'll always remember me. She'll wait—and someday we'll be together again.

Husband (Squirming.): How long does this thing last?

Wife (Snapping.): Please don't start that!

Husband (Muttering.): A good day for golf gone to rot!

Daughter: Thank goodness it's just about over. He just looked at his watch.

Mother: Perhaps we should go now and avoid the crowd.

Daughter: Oh, Mother, I'd like to go around and look at the body.

Man (Savagely.): Would you like my autograph? (His Friend smiles.)

Mother: My head is just splitting. If we don't go now I just know I am going to get dreadfully sick.

Daughter (Sarcastically.): You have headaches at the most convenient times, Mother.

Mother: Shall we go?

Daughter: Not yet.

Mother: Now, dear!

Daughter (Stubbornly.): Not yet!

Man (Mocking them.): Now, dear! Not yet! Now, dear! Not yet!

Mother (Whining.): My head—

Daughter (Angrily.): Oh, Mother, you exasperate me so! Can't I have my way just once? Goodness knows I didn't want you to come in the first place.

Mother (Starting to cry.): That's the way you always act. So selfish—I'm your Mother, but I'm nothing. Nothing at all! (Daubs her eyes.) Sometimes I wish I were dead.

Man (With grim humor.): I wish you were, too.

Daughter (Daubing her eyes.): Why must you always act this way? You're getting worse

THIS IS IT!

The most delightful laugh provoking
three act comedy ever written!

"JUMPIN' JUPITER"

by

KURTZ GORDON

You won't believe it's possible for all the silly things to happen to four such swell people as Abby, Dot, Pat and Bob while they are trying to crash Broadway. Their landlady is stalking them for back rent, and when they are down to their last dollar, they become innocently, yet miraculously, involved in the funniest kidnapping this side of insanity. You'll never guess how they finally make the grade, and you'll double up with laughter at their gay antics and cheer them at the final curtain.

8 Women — 4 Men — Simple interior.
Book 50 cents — Royalty \$10.00.

Released exclusively through the

DRAMATISTS PLAY SERVICE, INC.

6 East 39th Street
New York 16, N. Y.

THESPIAN JEWELRY and STATIONERY PINS OR CHARMS

	Insignia 20% Tax
Plain Sterling Silver.....	\$1.25
Plain Gold Plated.....	1.50
Sterling Silver, 3 Pearls or 3 Sapphires..	2.25
Gold Plated, 3 Pearls or 3 Sapphires....	2.50
Sterling Silver, 8 Pearls or 8 Sapphires..	3.25
Gold Plated, 8 Pearls or 8 Sapphires....	3.50
10K (with Guard), 3 Sapphires or 3 Pearls	5.00
10K (with Guard), 8 Sapphires or 8 Pearls	6.25
10K (no Guard), 8 Sapphires or 8 Pearls	4.75

GUARDS

Sterling Silver, N.....	.50
Gold Plated, N.....	.50

All orders for Thesplan jewelry must be counter-signed by the National Secretary-Treasurer, College Hill Station, Cincinnati, Ohio.

SPECIAL THESPIAN STATIONERY

Monarch flat sheet, 7/4x10 1/2 white ripple. No. 1229-43
Colgate folded sheet, 5/4x7 1/4 white vellum. No. 1226-43
Prices: 2 quires\$2.00
10 quires or more......85 per quire
Minimum order—two quires.
Mention fraternity when ordering.

MILITARY BILL FOLDS

580 Saddle sheepskin bill fold blind embossed with Branch of Service insignia such as U. S. Seal, Navy Seal, Army or Navy Wings, Wing and Propeller, Coast Guard, Navy Petty Officer, etc. Leather. Price\$3.50
Add 20% Federal Tax.

OFFICIAL JEWELER TO THE NATIONAL THESPIANS
L. G. BALFOUR COMPANY
ATTLEBORO, MASSACHUSETTS

Mention Dramatics Magazine



1. (Left) Thespians Joan Williams and Jane K. Smith in a scene from *Junior Miss* as the Rocky River, Ohio, High School (Thespian Troupe 65). Directed by Edith A. White (Center). Another scene from *Junior Miss* as staged at the Bridgeport, Ohio, High School (Thespian Troupe 437), with Mary L. Thomas directing. (Right) Fluffy and Judy in *Junior Miss* as given by members of Thespian Troupe 217, Cristobal, Canal Zone, High School, with Paul L. Beck directing.

2. Scene from *Nine Girls*, a production of Thespian Troupe 74 at the Middletown, N. Y., High School. Directed by Miles S. McLain.

3. Act II in *What A Life*, a production of Thespian Troupe 469, Wenatchee, Wash., High School. Directed by Marjorie White.

4. Cast for the production of *Janie* at the John Harris High School (Thespian Troupe 503), Harrisburg, Pa. Directed by Permelia Rose Emanuel.

5. Scene from *Pride and Prejudice* as staged at the Salinas, Calif., Union High School (Thespian Troupe 501). Directed by Harold L. Ulrici.

6. Two characters from a production of *Taming of the Shrew*, York Community High School, Elmhurst, Ill. Doris E. White, director.

all the time. Five years from now, you'll be impossible to live with.

Friend (*Absently.*): She will not have five years. (*To the Man.*) Bad stomach. (*The Man looks very pleased about this.*)

Wife (*Looking through the two men.*): Charles, look how badly that girl feels. I imagine she was a close friend of the—deceased.

Husband: Looks like a pretty decent sort to be running around with his crowd. Perhaps it is just as good for her sake that he is dead. (*The Man wrinkles his face in anger.*)

Mother (*Getting to her feet.*): I'm going home. If you want to sit here it is perfectly all right with me. (*Waits a moment.*) Are you coming?

Daughter (*Giving in reluctantly.*): Oh, all right, Mother! I did want to see Claire. It's only right that I should.

Mother: You can do that later. My head is aching dreadfully.

Daughter (*Raging as they exit.*): Every time I go somewhere to enjoy myself, you spoil everything! It isn't as if I get to go every place I want to. I tell you I'm getting good and sick and tired of it and I don't intend to, etc., etc. (*Fusses and fumes far into the distance.*)

Man: What an unlucky fellow who gets that young thing for a wife.

Friend: It is all arranged. He is going to get run over by an automobile two weeks after they get married.

Husband (*Impatiently.*): Let's go home!

Wife: Sit still and be quiet!

Man: Why don't you do something about that?

Friend: One of these days—(*Snaps his fingers.*)—heart attack—the husband.

Husband (*Still complaining.*): I'm tired and hungry. Other people are leaving. (*The Wife ignores him completely. The Man's Friend closes his book and puts his pencil in his pocket.*)

Man (*Who has been watching him closely.*): You are finished?

Friend: Your record seems quite complete.

Man: You don't believe them? You don't believe what these people said?

Friend (*Shrugging his shoulders*): They look honest.

Man (*A bit angry—desperate.*): Their word against mine? (*His Friend nods his head.*) It's so unfair. You listen to their jealousy, their deceitful hypocrisy. You believe them! And yet when I defend myself you deliberately ignore me.

Friend: I listen to you.

Man: You should listen to Claire. She knows better than anyone. Listen to what she says. Get her opinions.

Friend: That would be interesting.

Man: Let her judgment be the deciding one.

Friend: I'm afraid she would be biased.

Man: She would tell the truth. She would be honest about everything. No hypocrisy—no deceitfulness—no jealousy. One girl in a million.

Friend: Very nice, I am sure.

Man: She would give you something for that record. Let her talk and then I will be satisfied for eternity. Let her speak. Just a few moments.

Friend: I'll—see what I can figure out. I understand.

Wife (*Suddenly.*): Charles, wake up!

Husband (*Jumping obediently to attention.*): What? (*Disgusted.*) Isn't it over yet?

Wife: Falling asleep is bad enough, but must you snore so?

Husband: I wasn't asleep. I was just thinking how lucky that poor fool down there is to get away from it all.

Wife (*Breaking out into crying*): Oh, Charles! The way you talk! You don't love me any more. I know you don't. Tired of living with me! Wish you were dead! You're positively outrageous!

Husband (*Indifferently.*): Now, don't cry. (*Hands her his handkerchief.*) Your crying doesn't move me in the least any more. Not in the least.

Wife (*Loudly.*): Oh—!

Husband: Sh—! Let's go home!

Wife: Now, don't shout at me! What will people think? Especially at a funeral!

Husband: I've wasted enough time today on that young fool. It's a pity he couldn't have waited until I was out of town to kick off.

Man (*Pointing his finger at him.*): Now, look here, I've had enough out of you!

Husband: Are you coming?

Wife (*Daubing her eyes.*): You talk so ugly to me, Charles.

Husband: All I said was that this young fool isn't worth a whole afternoon out of a busy life. That's all I said.

Man (*Jumping to his feet angrily as his Friend holds out his hand to caution him.*): I demand an apology for that!

Husband (*Grumbling as he helps his wife put on her coat.*): If worthless fools must drink themselves to death, that's no reason why I should suffer for it.

Man (*As he hurries out the opposite end and approaches the husband angrily.*): And an apology for that, too!

Husband (*Sarcastic politeness.*): Come, dear. (*Mutters as he takes her arm and gives one last look over the balcony.*) Worthless people dying! A good day for golf! Wasting a whole afternoon!

Man (*Almost beside himself with anger.*): Do you hear? I demand an apology!

The Husband and his Wife start up the aisle and the Man goes after them in an angry fit of temper.

Friend (*Holding out his hand to restrain him.*): Please control yourself!

Man (*Ignoring him.*): You must apologize! Do you hear? Untruths! Lies! Lies! LIES!

Without thinking he strikes the Husband on the side of the face. The Husband turns with a look of surprise, clutches his heart and grasps weakly for support from his wife.

Wife (*Frightened.*): Charles! What's the matter?

Husband (*Running his finger around his collar*): Nothing—nothing at all. It's warm up here, don't you think?—terribly warm.

The Man comes sheepishly back to where his Friend is standing.

Friend (*Sternly.*): Sit down I'll have to help him. All your life you have done foolish things! Foolish things! No one today has condemned you more than yourself! No one! Do you understand? No one!

He walks back the aisle, putting his arm around the Husband's shoulder and leading him out. The Man sits down wearily, bows his head in his hands and sobs. Suddenly he looks up when in the distance (from all four corners of the stage) he hears the voices of the Mother, Daughter, Wife and Husband. Faintly they begin at first, rising higher and higher until they become a babbling mixture of shouts, accusations and laughter.

Daughter.....Poor Claire!

Mother.....Drank himself to death!

Wife.....I thought he'd turn out this way!

Husband.....He always was a black sheep!

Daughter.....Plenty of other fish in the pond!

Mother.....Just as good he's gone!

Wife.....Like his Uncle Fred!

Husband.....Had an awful temper!

Daughter.....She'll find someone else!

Mother.....She'll be better off!

Wife.....Just what you might expect!

Husband.....No one will miss him!

Daughter.....Poor Claire!

Mother.....Drank himself to death!

Wife.....I thought he'd turn out this way!

Husband.....He always was a black sheep!

Daughter.....Plenty of other fish in the pond!

Mother.....Just as good he's gone!

STOP — LOOK and READ

About Two New ELDRIDGE PLAYS

TESTED — SMOOTH-RUNNING
CLEVER



QUIET, EVERYBODY

A delightful farce by Luella McMahon for 7 m, 8 w (can be cut). Modern, witty lines and downright funny situations. Recommended for High Schools.

Books 75 cents each; Royalty \$10; \$2.50 each repeat performance.

...

PAT HENRY OF LIBERTY HIGH

Mingled with pep rallies and other scenes of High School life one finds a few discipline problems, a little intrigue, some slight romance, all of which adds up to make this play a good choice for High Schools.

Books 75 cents each; Royalty \$10; \$2.50 for each repeat performance.

...

FUNNY STUNTS WITH MUSIC

An unusual collection, usable where short, snappy numbers are desired for fill-ins, or special skits.

Price 75 cents

WELCOME TO OHIO

For the Thespians and other groups gathered at Columbus. Ohio is the home of

"The House That Helps"

and the Eldridge firm extends an invitation, a cordial one, too, to stop at Franklin, Rt. 25 between Dayton and Cincinnati. It will be well worthwhile.

Hundreds of Plays and
Entertainments Listed in Our
BIG FREE CATALOG

ELDRIDGE ENTERTAINMENT HOUSE

"The House That Helps"

Franklin, Ohio, and Denver 2, Colo.

Mention Dramatica Magazine

Wife.....Like his Uncle Fred!
 Husband.....Had an awful temper!
 Daughter.....She'll find someone else!
 Mother.....She'll be better off!
 Wife.....Just what you might expect!
 Husband.....No one will miss him!
 (Crescendo)—
 Daughter.....She'll forget! She'll forget! She'll forget! She'll forget!
 Mother.....Serves him right! Serves him right! Serves him right! Serves him right!
 Wife.....He drank too much! He drank too much! He drank too much! He drank too much!
 Husband.....Black sheep! Black sheep! Black sheep! Black sheep!

All of the last speeches are repeated together with increasing force, ending in hilarious laughter.

Man (Jumping to his feet): STOP IT! (The voices cease immediately.) Liars! Fools! All of you are wrong! Jealousy and hate! That is all you have in your hearts for anyone! You hide it under smiles and politeness. You disguise it with soft words. You cover it with laughter. You think I don't know—you think I can't understand. But I can! Every word—every thought! Once I trusted your friendship. Once I thought you were my friends. How you have changed! Even more than I have. I might have known it. Friendship is so shallow. Kind words are so easily spoken and so seldom meant. Lies are so easy to tell and easier to believe. But I don't need you any more! None of you! Talk! Talk! TALK! Say what you wish! I don't need any of you! (Softly and tenderly.) Just you, Claire . . . If I could only see you for a minute . . . and talk to you, and tell you I'll wait . . . I have nothing to do now but wait—nothing—nothing.

He sinks wearily to the seat with his head in his hands. The Girl appears in the rear doorway, where she stands undecided for a moment. Finally she comes down the aisle slowly and sits at left end of seats. The Man does not notice her at first until finally he happens to glance in her direction and, on seeing her, jumps excitedly to his feet.

Man (Hardly able to control himself): Claire! Claire! It's you! (Hurries around behind her and reaches out to touch her, but stops.) It's really you. Can't you hear me? Listen! Listen, Claire! I'm talking to you. Can't you hear? (The Girl continues to stare straight ahead, daubing her eyes now and then with a handkerchief.) No, of course you can't. You look so beautiful. Even when you're crying. You are pretty. Prettier today than I have ever seen you. If only you could know. If only I could tell you. But they won't let me. You must grow old, they say. You must get wrinkled and gray and then we can see each other again. Then we can talk and make plans. . . . Remember that trip to South America we planned for our honeymoon? I had such a thin pocketbook I didn't see hardly how I could make it. But I would have made money, Claire. I was just starting. You know that. I would have given you everything you ever wanted. Everything! Let the rest think what they wish. It's what you think that really counts. No one else really matters. Just you. You and I. I'll stay by your side, dear. It won't be long. Time is nothing—really. Twenty years is only a minute to eternity.

He waits for an answer, finally giving up and sitting down at the opposite end of the row of seats.

Man: I wish you could talk. I wish you would say something. I would just like to hear your voice.

Girl (Softly, still looking straight out.): Poor Robert—I'll miss you so.

Man (Eagerly moving closer to her.): Yes! Yes! You'll miss me!

Girl: You tried so hard.
 Man (Emphatically.): I did.

How They Were Staged

Edited by EARL W. BLANK,
 Berea College

An amazing source of information for directors in schools, colleges and community theatres. Contains a complete discussion of the actual casting, directing, costuming, advertising and staging of forty-two outstanding plays chosen for their suitability for amateur theatre groups.

PRICE \$1.60

Order from

The National Thespian Society
 College Hill Station, Cincinnati 24, Ohio

Girl: It is going to be lonely.

Man: Only for a little while.

Girl: I don't want to, but I keep thinking about the future. The future—what am I going to do now? The past seems far away already. I—wonder how long I'll remember you.

Man: Forever!

Girl: I can't go through life alone.

Man: You must! Do you understand? You must!

Girl: I should make new friends. I suppose I should meet someone else—after a while. . . .

Man (Desperately.): No! No!

Girl: I can't shut myself away from everyone. I'd get old and bitter and people would point their fingers at me and call me foolish. I would be foolish, wouldn't I—just to sit alone with my memories?

Man: How can you say that?

Girl: Then one day I would discover how lonely I was. Suddenly I would hate and despise the one who had caused me all of this loneliness. That wouldn't do. That wouldn't do at all.

Man (His voice filled with anguish.): You don't understand. Oh—if I could only tell you.

Girl: You did have your faults. I loved you, I know—but you did have your faults.

Man (Hurt.): I tried to mend them.

Girl: You should have been more thoughtful. Sometimes there were little things I wanted you to do—and you didn't think them very important. They mean a lot to me.

Man (Meaning it.): I'm sorry.

Girl: Remember the time I wanted so very much to go downtown and look at that dress in the window? You know—the little brown one with green stripes zigzagging through the skirt. And the collar! That darling collar! But you had business. And so I had to sit in the car all afternoon while you talked and talked and talked. The next day it was gone. Someone else had liked it, too. (Sighs.) It was such a pretty dress!

Man (Hanging his head.): There are lots of dresses.

Girl: You might have been worse after we were married.

Man: Not with you around. Oh, Claire, don't you understand?

Girl: Perhaps—perhaps it is just as good it worked out this way.

Man (Shocked.): Claire! Claire, you can't mean it! Oh, no!

Girl: Perhaps it is better for both of us.

Man (Shocked and a little angry.): What a dreadful thing to say. You sound relieved—as if you have thrown a burden from your shoulders.

Gangster (Entering at rear.): Pardon me, pal. (Sees the girl.) How d'ya do, mam. I hate to take yuh away from th' girl friend, but old high collar told me tuh tell ya it's time to come.

Man: Yes, yes, I'll come.

Gangster: Say, yuh know how I was tellin' about those cops comin' bustin' around th' corner, and brrrrrrrr. Bang! Bang! (With all the motions.)

Man (Snapping.): Can't you see I don't wish to be bothered?

Gangster: Ok. Ok. Don't get so huffy. (Looks at girl.) Nice goin', pal. It's a shame I have to break it up.

Man (Loudly.): Yes! Yes, I know!

Gangster (Exciting leisurely.): But old high collar's a funny guy. Yuh just can't get no place arguin' with him.

Man: Listen, Claire! Listen closely. You have to know somehow. I'll be waiting for you. I'll wait, understand? Five years, ten years—twenty years! I'll wait for you no matter how long. Listen to me! I'll wait! I'll wait!

Girl: Poor Robert—you did try so hard. So very hard.

Man: And when I do see you again, everything will be different. Everything. I'll change—I promise.

Girl: It will be rather lonely. . . .

Man (Eagerly hoping she is changing her mind.): Yes!

Girl: For a little while. . . .

Man: For a little while!

Girl: My friends have been so nice. Saturday night they are going to have a little party—and I am invited.

Man (Imperatively.): You can't go!

Girl: I shouldn't go, I guess . . . but still it's so lonely . . . the evenings will be so long . . . and they are nice, and perhaps. . . .

Man (Bitterly.): Perhaps?

Girl: Perhaps I can meet someone—someone almost like you.

Man: Never!

Girl: After a little while I must laugh and sing and be gay. It's the only answer, Robert. Oh, I know if you were here you would understand. I'm sure you would. So sure you would.

Man: Yes. . . . I understand. . . . I understand.

Girl: I did love you, Robert. You never really knew how much, I don't believe.

Man (Bitterly.): No—no, I guess not.

Gangster (Re-enters, stands at rear.): Say, pal, are yuh comin'? Old high collar's gettin' impatient.

Man: Yes, yes, I'm coming. You don't understand, Claire. I thought you would—but you don't.

Gangster (About to exit.): We got a long journey ahead of us, he says, and it's time tuh get started. (The man looks at him angrily and the Gangster beckons to him emphatically with his hand, an impatient look on his face. Exits.)

Girl: That little house in the country . . . (Smiling and rather excited.) . . . and the flower garden I've always dreamed of . . . and perhaps that trip to South America. . . . It's so much fun to dream, Robert—all of my hundreds of little dreams. Some of them will come true, I know. Everyone's dreams come true sometime.

Man (Sadly.): Not everyone's, Claire—not everyone's.

Girl: Someone almost like you, who laughs and talks and smiles the way you did— (Her voice fades out into a whisper.)

Man (Giving up completely.): It is going to be such a long journey . . . such a long one without you. . . . Your footsteps fading softly away and your voice echoing farther into the distance with every passing year. . . . (Gets to his feet slowly.) Such a long journey . . . such a long one.

He walks slowly away from her and out to Right of balcony. He hesitates there a moment and then crosses over behind her, waiting for one more word, but she has stopped talking. She sits staring out into space, daubing her eyes mechanically. He fights the temptation to put his arms around her and kiss her once more, almost yielding to the temptation. Finally he backs slowly away from her, shaking his head sadly.

Man: Goodbye, Claire . . . (Almost a whisper.) . . . and good luck. . . .

He turns and exits slowly and quietly as the curtain falls

Plays for Spring Production

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 75c. (Royalty, where available, quoted on application.)

THE DEEP MRS. SYKES

By George Kelly

The author of *Torchbearers*, *The Show-Off* and *Craig's Wife* has accomplished another distinguished and brilliant piece of writing. 6 m., 8 f. \$2.00. (Royalty, \$50.00.)

THIS BEING YOUNG

By Richard Young

The saga of Pam Powers, a fourteen-year-old, up-to-the-minute young lady who is burdened with all the troubles of the world is bringing up her parents. 5m., 7 f. 60c. (Royalty, \$10.00.)

COME RAIN OR SHINE

By Marjorie and Joseph Hayes

A gay new comedy by the authors of the extremely popular *And Came the Spring*. The play tells in amusing fashion of the incidents which lead a college-age young lady into a young womanhood which retains the light-hearted charm of youth. Ideal for high schools and colleges. 5m., 10 f. 75c. (Royalty, \$25.00.)

BUT NOT GOODBYE

By George Seaton

Amiable fantasy about a ghost who saves his family from bankruptcy in a highly amusing manner. A John Golden production on Broadway. 8 m., 7 f. 75c. (Royalty, \$25.00.)

THIN ICE

By Betty Ann and Ray H. Mattingley

The amusing story of how the Edwards family gets its ego and several family vertebrae back into place during one eventful Christmas vacation. 6 m., 9 f. 75c. (Royalty, \$25.00.)

YOUNG MAN OF TODAY

By Aurania Rouverol

The popular author of *Skidding* and *Growing Pains* has given us a timely and worthwhile play in this dramatically revealing history of the Jason family—and young America—in the past three years. 10 m., 6 f. 75c. (Restricted in a few territories. Royalty on application where available.)

SOLDIER'S WIFE

By Rose Franken

This Martha Scott vehicle is concerned with young Mrs. Rogers, who finds herself the author of a best-seller—and with many problems. 2 m., 3 f. \$2.00. (Royalty, where available, quoted on application.)

CLAUDIA

By Rose Franken

Popular comedy success. Child-wife Claudia meets three crises which lead her into womanhood. Tenderly, humorously told, the story has universal appeal—a big hit! 3 m., 5 f. 75c. (Royalty, \$50.00.)

THE FIGHTING LITTLES

By Caroline Francke

Booth Tarkington's recent novel makes an amiable and delightful family comedy. Through three acts the quick-tempered Littles squabble their way through differences in viewpoint and ridiculous situations without even knowing how funny they are. 5 m., 10 f. 75c. (Royalty, \$25.00.)

THE DOCTOR HAS A DAUGHTER

By George Batson

The author of the popular *Every Family Has One* relates the comic adventures and misadventures of a small town junior miss whose over-active imagination gets everyone into hot water but finally emerges triumphant. 5 m., 7 f. 75c. (Royalty, \$25.00.)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve* and *June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 75c. (Royalty, \$25.00.)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 75c. (Royalty, \$25.00.)

AND CAME THE SPRING

By Marjorie and Joseph Hayes

New, worthwhile comedy of youth about a charming hoyden who, under the influence of Spring and first love, disrupts a pleasant, typical American home in a brightly humorous manner. Touched with sentiment. Designed to entertain. 9 m., 8 f. 75c. (Royalty, \$25.00.)

HARRIET

By Florence Ryerson and Colin Clements

An outstanding Broadway hit with Helen Hayes. It is based on the life of one of the greatest American women of the nineteenth century, Harriet Beecher Stowe. 7 m., 10 f. 75c. (Royalty, \$50.00.)

MURDER AT RANDOM

By Robert Finch

Humor and surprise are the keystones of this unusual mystery-comedy which has to do with the adventures of a young man forced to spend a night in an old farmhouse. 7 m., 6 f. 75c. (Royalty, \$25.00.)

JANIE

By Josephine Benham and Herschel Williams

The hilarious Broadway hit which tells what happens when a cavalcade of exuberant fellows in uniform meets a bevy of high school young ladies and they decide to throw a party. 13 m., 8 f. 75c. (Production restricted in certain territories. Royalty, where available, quoted on application.)

WHEN GINNY COMES MARCHING HOME

By Wilbur Braun

This new comedy, by the author of *Aunt Tillie Goes to Town*, is concerned with the absurdly comic experiences that befall Ginny upon her return from the WACS. 5 m., 7 f. 60c. (Budget Play.)

MAMA HAD A HUNCH

By Nan Fleming

Mama Kincaid is given to acting on hunches which have a way of backfiring with disastrous results. General chaos reigns in the charming Kincaid household. 5 m., 6 f. 60c. (Royalty, \$10.00.)

LIFE AT AUNT MINNIE'S

By Peggy Fernway

Peggy Fernway, author of *The Girls Take Over*, gives us a brand new concoction with hilarity as the main ingredient. 5 m., 7 f. 60c. (Budget Play.)

THE GHOST TRAIN

By Arnold Ridley

Suspense predominates in this fascinating mystery-thriller which tells how daring run-runners take advantage of a New England legend concerning a phantom train. 7 m., 1 f. 75c. (Royalty, \$25.00.)

Send for the 1946 Supplement to our Basic Catalogue of Plays

SAMUEL FRENCH

25 West 45th Street, New York 19, N. Y.

[Founded 1830]

811 West 7th Street, Los Angeles 14, Calif.

DEC 46
BEREA COLLEGE
LIBRARY
BEREA KY



*There are two kinds of truth—
truth which men discover
and
truth which God reveals*

**Students of
BOB JONES COLLEGE**

AN INSTITUTION WITH THE HIGHEST
ACADEMIC STANDARDS, SEEK TO AC-
QUIRE A KNOWLEDGE OF THE TRUTHS
WHICH WISE MEN HAVE DISCOVERED.



*"America's Most
Unusual College"*

STUDENTS ARE ALSO TAUGHT TO TRUST
THE BIBLE AS THE INSPIRED WORD OF
GOD AND TO LOVE THE TRUTH THAT
MAKES MEN FREE.



Voice — Piano — Pipe Organ — Violin — Speech — Art — without additional cost.

Academy — Liberal Arts College — Graduate School of Religion — Graduate School of Fine Arts

For detailed information write:

DR. BOB JONES JR. BOB JONES COLLEGE

Cleveland, Tennessee

